



# ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830

Patrons:

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN  
H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.  
H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal: JOHN B. McEWEN, M.A., D.Mus., Oxon., F.R.A.M., F.R.C.M.

## OPERA PERFORMANCES

IN THE

DUKE'S REHEARSAL THEATRE

OF

“L’Enfant Prodigue”

*by Debussy*

AND

“La Serva Padrona”

*by Pergolesi*

TO BE GIVEN BY THE

## STUDENTS OF THE OPERA CLASS

Producer—WINIFRED BAINES (Student)

Conductor—F. VIVIAN DUNN (Student)

ON THE EVENINGS OF

Tuesday and Wednesday, 5th and 6th February, 1929, at 8 p.m.

PROGRAMME

PRICE TWOPENCE





# Royal Academy of Music.

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## OPERA AND DRAMATIC CLASSES

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### *Courses of Study.*

#### **OPERA.**

SINGING, two lessons per week of one hour each in conjunction with one other Student.  
STAGE GESTURE, two hours per week in class.  
STAGE CRAFT AND DICTION, one hour per week in class.  
DANCING, one hour per week in class.  
GENERAL MUSICIANSHIP, Pianoforte, Elements of Music, Harmony, and Aural Training  
as arranged by the Principal.  
OPERA REHEARSAL CLASS, two-four hours per week.

#### **ELOCUTION.**

ELOCUTION, two lessons per week of one hour each in conjunction with one other Student.  
SECOND STUDY, a Musical Subject chosen by the Principal.—One hour per week in  
conjunction with one other Student.  
DEPARTMENT followed by Dancing, *or* A LANGUAGE of the Student's own choice.  
ELEMENTS OF MUSIC followed by Aural Training, *or* LECTURES in English Literature.

#### **DRAMA.**

DRAMATIC CLASS and one half-hour private lesson weekly.  
SECOND STUDY, a Musical Subject chosen by the Principal.  
ELOCUTION, one hour's lesson per week in conjunction with two other Students.  
DEPARTMENT followed by Dancing, *or* A LANGUAGE of the Student's own choice.  
ELEMENTS OF MUSIC followed by Aural Training, *or* LECTURES in English Literature.

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*The Fee for each of the above Courses is £14 14s. 0d. per Term.*



# ROYAL ACADEMY of MUSIC

## PRACTICE CONCERT

On SATURDAY, FEBRUARY 9th, 1929, at 3 p.m.

Under the direction of H. V. JERVIS-READ, A.R.A.M.

No Repetition of a Piece,  
or Recall of a Performer,  
is allowed at these - -  
Meetings. - - - -

Practice Concerts are Students' Meetings and are a part of the Educational Course.  
Friends of Students who are present are expected to hear them with indulgence.

The Doors will be closed during each piece.

Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.						Names of Performers.
SONATA in C (Köchel v. 330) (1st Movement)—Pianoforte ... .. <i>Mozart</i>						EILEEN RALPH (Associated Board Exhibitioner)
<i>Allegro moderato</i>						
SONG—"My heart is like a singing bird" (English Lyrics, Set 10) ... .. <i>Parry</i> (Accompanist—CYRIL W. GELL.)						MARY GENN-WILLIAMS
RHAPSODY in E flat, Op. 119, No. 4—Pianoforte ... .. <i>Brahms</i>						WINIFRED MYLIUS
CONCERTO ROMANTIQUE, Op. 35 (2nd and 3rd Movements)—Violin ... .. <i>Godard</i> <i>Adagio non troppo.</i> <i>Canzonetta—Allegro moderato.</i> (Accompanist—CHALMERS BURNS.)						ELSPETH SWANSON (Dove Scholar)
INTERMEZZO in A minor, Op. 2, No. 2—Pianoforte ... .. <i>E. von Dohnányi</i>						JOYCE KEENE
SONGS— { "Oh tell me, Nightingale" ... .. <i>Lisa Lehmann</i> { "The Lass with the delicate air" ... .. <i>Dr. Arne</i> 						

### INTERVAL OF FIVE MINUTES.

NOCTURNE in C sharp minor, Op. 27, No. 1—Pianoforte ... ..	Chopin	MAY WALKER
"KOL NIDREL," Op. 47—"Cello ... ..	Max Bruch	BORIS RICKELMAN
(Accompanist—FREDERIC JACKSON.)		
SONATINE (1st and Last Movements)—Pianoforte ... ..	Ravel	CONSTANCE WARREN
<i>Moderé.</i> <i>Animé.</i>		
RECITATION—"Ode on a Grecian Urn" ... ..	Keats	GWENLLIAN BARCLAY†
INTERMEZZI in A minor and A major, Op. 118, Nos. 1 and 2—Pianoforte ... ..	Brahms	VERA MACEY
SONGS— { "The Sea-bird" ... ..	Roger Quilter	PHYLLIS C. GROVER†
{ "Moonlight" ... ..		
{ "By the Sea" ... ..		
(Accompanist—DOUGLAS HAWKRIDGE.)		
PRELUDES in { G sharp minor, Op. 32, No. 12 }—Pianoforte ... ..	Rachmaninov	MILDRED JOSEPHS
{ E flat, Op. 23, No. 6 }		

† Second Study.

### WEBER CONCERT GRAND PIANOFORTE.

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme.

P.T.O.

# FORTHCOMING PRIZES, SCHOLARSHIPS, Etc.

## THE LAST DAYS FOR RECEIVING NAMES

for the following Prizes, etc., are

February 14th (Thursday)	-	-	-	-	LADY HOPKINSON PRIZE
					(Elocution)
„ 25th (Monday)	-	-	-	-	LEONARD G. VALLANCE PRIZE
					(Cellists)

February 11th (Monday)	Last day for receiving Works	JOSIAH PARKER PRIZE
„ 11th (Monday)	„ „ „ „	PHILIP LESLIE AGNEW COMPOSITION PRIZE

Last day for Entries for the L.R.A.M. Examination (Easter Period)  
is February 14th (Thursday).

The Competition for the undermentioned Prizes, etc.,  
will take place on the following days:—

February 18th (Monday)	-	-	-	-	STERNDALÉ BENNETT PRIZE
„ 20th (Wednesday)	-	-	-	-	GOLDBERG PRIZE
March 6th (Wednesday)	-	-	-	-	MARIO PRIZE

*For further details of the above Prizes, etc., see the Scholarship and Prizes  
Prospectus, obtainable on application to the Secretary.*



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## DUKE'S REHEARSAL THEATRE

DRAMATIC PERFORMANCES

OF

# "Much Ado about Nothing"

(SHAKESPEARE)

A Comedy in Five Acts

TO BE GIVEN BY

Students of the Royal Academy of Music

UNDER THE DIRECTION OF

A. ACTON-BOND, Hon. R.A.M.

ON

MONDAY, TUESDAY, WEDNESDAY, AND THURSDAY,  
4th, 5th, 6th, and 7th March, 1929, at 8 p.m.

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PROGRAMME - - - - - PRICE TWOPENCE

## Programme of Music

- PRELUDE—Fantazia No. 1, in Six Parts - - - - William Byrd  
(From Psalms, Songs and Sonnets, 1611.)
- COUNTRY DANCE—"Grimstock" - - - - Arr. Cecil Sharp
- ENTR'ACTE No. 1—Revel Music
- ACT II.—Song, "Sigh no more, ladies"  
(Adapted from Giles Earle's Song Book (MS.) 1615.)
- PRELUDE to ACT III.—Fantazia No. 3, in Four Parts (1611) - William Byrd
- PRELUDE to ACT IV.—Fantazia No. 2, in Six Parts - - William Byrd  
(From British Museum Add. MSS.)
- ACT V.—DANCE, "Cobblers' Jig" (1622) }  
"Galliard" - - - } Arr. Dr. E. W. Naylor  
(From Arbeau's Orchesographie, ed. 1588.)

### ORCHESTRA

<i>1st Violins:</i>	<i>1st Violas:</i>	<i>1st 'Cellos:</i>
DUNN, VIVIAN	GRAINGER, EILEEN	DRING, ERICA
FORBES, WATSON	ROBSON, JEAN	RIGNOLD, KATHLEEN
MALLENDER, DOROTHY		
<i>2nd Violins:</i>	<i>2nd Violas:</i>	<i>2nd 'Cellos:</i>
MOONSHINE, BERNARD	AMOR, FREDERICK	LLOYD, MEGAN
SWANSON, ELSPETH	TURNER, LORNA	PIRIE, RUTH
WALLSWORTH, CLIFTON		

CONDUCTOR - - CHALMERS BURNS

DANCES ARRANGED BY MADAME LA FOY, Hon. R.A.M.

At the respective performances, the under-mentioned Senior Students, who have rehearsed the play under the direction of A. ACTON-BOND, Hon. R.A.M., are in charge of the stage—

Monday and Tuesday :  
GRACE KEYTE

Wednesday and Thursday :  
FREDERICA TOMLINSON

GENERAL STAGE-MANAGERS - - - - MARJORIE RUSHFORTH  
EILEEN WOOLFE

Wigs by "BERT"

Costumes by SIMMONS

Lighting and effects by CLIVE W. BLACK

## "Much Ado about Nothing"

(SHAKESPEARE)

### Dramatis Personæ

	Monday	Tuesday	Wednesday	Thursday
<i>Don Pedro</i> ...	GEOFFREY DAVIES	GEOFFREY DAVIES	GWEN PACE	GWEN PACE
<i>Don John</i> ...	THELMA FENWICK	THELMA FENWICK	EILEEN WOOLFE	EILEEN WOOLFE
<i>Claudio</i> ...	REGINALD SALTER	REGINALD SALTER	BARBARA KELLY	BARBARA KELLY
<i>Benedick</i> ...	WILLIAM MACLURG	WILLIAM MACLURG	GRACE KEYTE	GRACE KEYTE
<i>Leonato</i> ...	ERNEST RATCLIFF	ERNEST RATCLIFF	FREDERICA TOMLINSON	JENNY SANSOM
<i>Antonio</i> ...	LAURENCE O'NEILL	LAURENCE O'NEILL	MARJORIE RUSHFORTH	MARJORIE RUSHFORTH
<i>Balthasar</i> ...	JAMES TOPPING	JAMES TOPPING	JAMES TOPPING	JAMES TOPPING
<i>Conrade</i> ...	HELEN MACPHERSON	HELEN MACPHERSON	JOAN BEECHER	JOAN BEECHER
<i>Borachio</i> ...	BARBARA KELLY	BARBARA KELLY	MARIAM BASHAW	MARIAM BASHAW
<i>Friar Francis</i> ...	MARJORIE RUSHFORTH	MARJORIE RUSHFORTH	THELMA FENWICK	THELMA FENWICK
<i>Dogberry</i> ...	DONALD MACGREGOR	DONALD MACGREGOR	RACHEL EZEKIEL	RACHEL EZEKIEL
<i>Verges...</i> ...	JAMES WALKER	JAMES WALKER	VIOLET VAN HOUTEN	VIOLET VAN HOUTEN
<i>Sexton...</i> ...	RACHEL EZEKIEL	RACHEL EZEKIEL	MARIAM KENT	MARIAM KENT
<i>Boy</i> ...	VIOLET VAN HOUTEN	VIOLET VAN HOUTEN	PATRICIA PELLOWE	PATRICIA PELLOWE
<i>Hero</i> ...	DOREEN RADCLIFFE	MARIAM BASHAW	NANCY DUGON	NANCY DUGON
<i>Beatrice</i> ...	FREDERICA TOMLINSON	EILEEN WOOLFE	LILLY K. GACH	LILLY K. GACH
<i>Margaret</i> ...	GRACE KEYTE	MARIAM KENT	GWEN SCOTT MITCHELL	GWEN SCOTT MITCHELL
<i>Ursula</i> ...	MARIAMNE NEWMAN	PEGGY PALIN	KATHLEEN KNIGHT	KATHLEEN KNIGHT
<i>Watchmen</i> ...	JENNY SANSOM	JENNY SANSOM	HELEN MACPHERSON	HELEN MACPHERSON
" ...	PATRICIA PELLOWE	PATRICIA PELLOWE	JOAN RAYNER	JOAN RAYNER
" ...	JOAN BEECHER	JOAN BEECHER	MARIANA HOPKINSON	MARIANA HOPKINSON
<i>Messenger</i> ...	PATRICIA PELLOWE	PATRICIA PELLOWE	MARIANA HOPKINSON	MARIANA HOPKINSON
<i>Pages</i> ...	NANCY DUGON	DOREEN RADCLIFFE	DOREEN RADCLIFFE	DOREEN RADCLIFFE
" ...	GWEN SCOTT MITCHELL	MARIAMNE NEWMAN	MARIAMNE NEWMAN	MARIAMNE NEWMAN

ACT I.	...	...	...	LEONATO'S GARDEN
" II.	Scene 1	...	...	" "
" II.	" 2	...	...	" "
ACT III.	" 1	...	...	" "
" III.	" 2	...	...	" "
" III.	" 3	...	...	A STREET
" III.	" 4	...	...	A ROOM IN LEONATO'S HOUSE
ACT IV.	" 1	...	...	A CHURCH
" IV.	" 2	...	...	A PRISON
ACT V.	...	...	...	LEONATO'S GARDEN

THERE WILL BE AN INTERVAL OF TEN MINUTES AFTER ACT III.,  
AND A SHORT INTERVAL BETWEEN THE OTHER ACTS



# Royal Academy of Music

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Under the direction of THEODORE HOLLAND, F.R.A.M.

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INTERVAL OF FIVE MINUTES.

† Second Study.

*N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme.*

P.T.O.

## FORTHCOMING PRIZES, SCHOLARSHIPS, Etc.

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The Competitions and Awards for the undermentioned  
Prizes, etc., will take place on the following days:—

March	12th (Tuesday)	- - - -	ARNOLD BAX PRIZE
,,	14th (Thursday)	- - -	LADY HOPKINSON PRIZE
,,	15th (Friday)	- -	Award of JOSIAH PARKER PRIZE
,,	25th (Monday)	- - -	LEONARD G. VALLANCE PRIZE

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*For further details of the above Prizes, etc., see the Scholarship and Prizes  
Prospectus, obtainable from the Secretary.*



## Royal Academy of Music.

### THE FOLLOWING LECTURES, CONCERTS, &c.,

WILL BE GIVEN DURING THE

### "REVIEW" WEEK from the 18th to 23rd MARCH, 1929.

Tickets for the above Lectures are enclosed.

Students *must* attend those Lectures for which their tickets are stamped in *red*, unless they have special permission from the Principal to be absent.

The tickets at each lecture will be collected by the attendants, and should have written upon them the name of the student who uses them.

All Students must attend the Elements Examination on the date, and at the time specified, according to lists displayed in the Entrance Hall. Failure to attend will disqualify the Student concerned for any Award at the Annual Examination.

#### MONDAY, MARCH 18th.

- 10 a.m. ELEMENTS EXAMINATION (a).  
12.15 p.m. LECTURE by FRANK HOWES on "The Theory and Practice of Criticism."  
2 p.m. ELEMENTS EXAMINATION (b).  
5 p.m. ELEMENTS EXAMINATION (c).

#### TUESDAY, MARCH 19th.

- 9.30 a.m. ORCHESTRAL REHEARSAL (Queen's Hall).  
10.0 a.m. ELEMENTS EXAMINATION (d).  
12.15 p.m. LECTURE by JOHN RAWLINGS REES, M.A., M.D., on "Mental and Muscular Conditions relating to Artistic Performance."  
2 p.m. ELEMENTS EXAMINATION (e).

#### WEDNESDAY, MARCH 20th.

- 10 a.m. ORCHESTRAL REHEARSAL (Duke's Hall).  
3 p.m. ORCHESTRAL CONCERT (Queen's Hall).

#### THURSDAY, MARCH 21st.

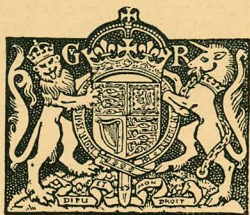
- 10 a.m. LECTURE by JULIUS HARRISON, Hon. R.A.M., on "The Poetical Basis of Drama Music."  
12 noon. LECTURE by HILAIRE BELLOC on "Tradition."  
3 p.m. CHAMBER CONCERT.

#### FRIDAY, MARCH 22nd.

- 10 a.m. LECTURE by VIVIAN LANGRISH, F.R.A.M. on "Some Aspects of Pianoforte Playing and Teaching."  
12 noon. LECTURE by HUBERT GRIFFITHS on "What the modern Drama cannot do."  
2 p.m. ORCHESTRAL REHEARSAL (Duke's Hall).  
"SOLOMON" ... .. *Handel*  
*Soloists*: Miss Dora Labbette, Miss Stiles Allen, Miss Margaret Balfour, Mr. Walter Widdop, Mr. Keith Falkner.  
*Conductor*: Sir HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

#### SATURDAY, MARCH 23rd.

- 10 a.m. LECTURE by BORIS PECKER on "The Importance of Analysis in Violin Technique."  
12 noon. LECTURE by G. P. CROWDEN, M.Sc., M.R.C.S., L.R.C.P., on "Fatigue."  
3 p.m. FORTNIGHTLY CONCERT. *Choral Concert.*  
8 p.m. STUDENTS' DANCE.



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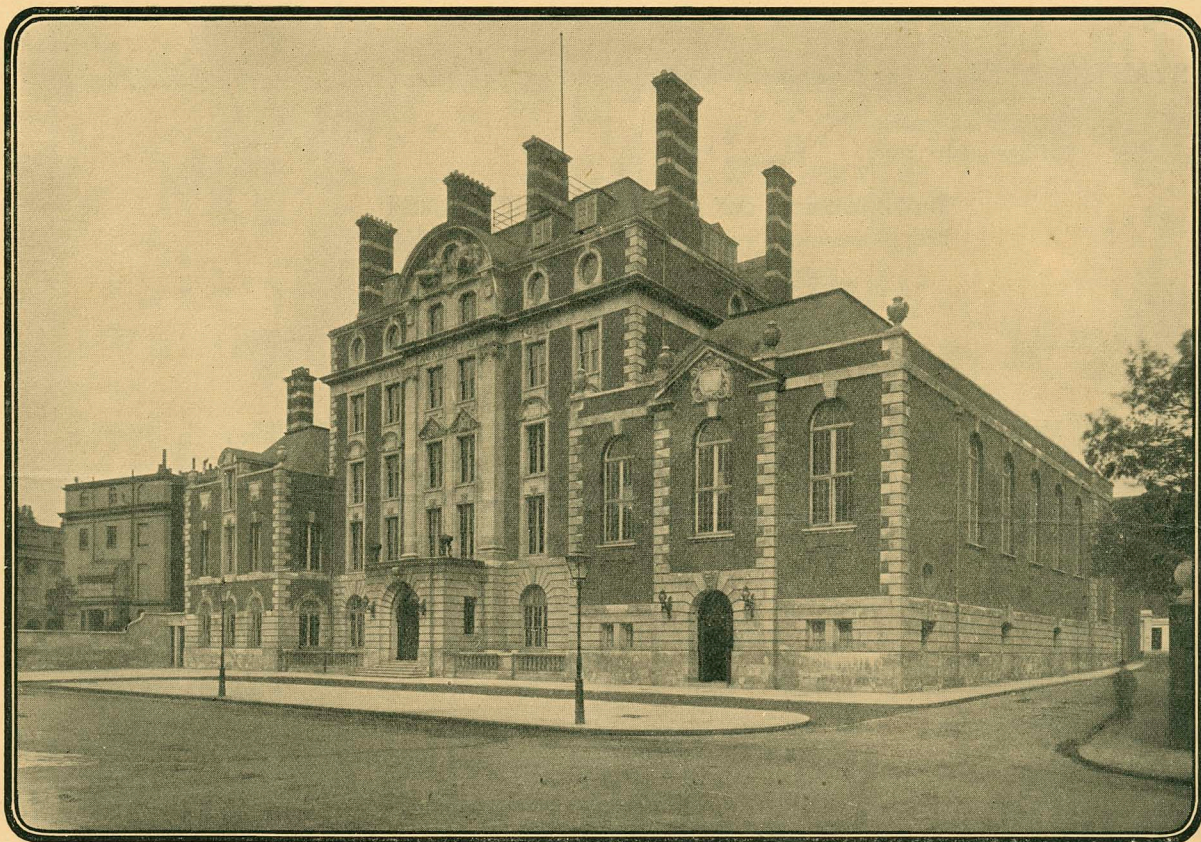


PHOTO BY ALEX CORBETT

STUDENTS'

## ORCHESTRAL CONCERT

AT THE

**QUEEN'S HALL**

(SOLE LESSEES - MESSRS. CHAPPELL & CO., LTD.)

*On Wednesday, March 20th, 1929, at 3 o'clock.*

**Conductor: SIR HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.**

PROGRAMME

PRICE THREEPENCE

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL :—  
(i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.  
(ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.  
(iii) Persons must not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space must be left for persons to pass easily to and fro and to have free access to exits.

## PROGRAMME

SYMPHONY No. 6, in B minor (Pathétique), Op. 74 (Two Movements)...*Tchaikowsky*

*Allegro con grazia*  
*Allegro molto vivace*

2nd Movement conducted by OTTO ERNST  
3rd Movement conducted by MAURICE MILES  
(Ada Lewis Scholar)

SONG—"Winter storms have waned" (Spring Song from Die Walküre) ... *Wagner*

JAMES TOPPING (*Siegmund*)  
(Walter Stokes Scholar)

CONCERTO in D minor (1st Movement) ... .. *Lalo*

*Prélude (Lento)—Allegro maestoso*

Solo 'Cello—DORIS VEVERS  
(Associated Board Exhibitioner)

OVERTURE—"Sakuntala," Op. 13 ... .. *Goldmark*

INTERVAL OF FIVE MINUTES

CONCERTO No. 2, in C minor, Op. 50 (1st Movement) ... .. *Nicolai R. Medtner*

*Allegro risoluto*

Solo Pianoforte—JACQUELINE TOWNSHEND

"AIR de FAUVETTE" (Zémire et Azor) ... .. *A. E. M. Grétry*

JOAN COXON  
(Anne E. Lloyd Exhibitioner)

Flute Obbligato—JAMES WALKER

CONCERTINO in E flat (2nd and 3rd Movements)... .. *Blättermann*

*Andantino*  
*Rondo—Allegretto*

Solo Trumpet—ROWLAND DYSON

CLOSING SCENE from "Götterdämmerung" ... .. *Wagner*

IRENE MORDEN (*Brünnhilde*)  
(Ada Lewis Scholar)

CHAPPELL CONCERT GRAND PIANOFORTE

# THE ORCHESTRA

## First Violins.

MACDONALD, PHYLLIS  
GRILLER, SIDNEY  
ALLEN, JOAN  
BACH, JOHN S.  
BRAMWELL, NORAH  
DUNN, F. VIVIAN  
DYER, PERCY J.  
FORBES, WATSON  
GIPPS, ERNEST B.  
GOROWSKI, JOHN S.  
GRINKE, FREDERICK O.  
HAYNES, ESMÉ  
KEILLER, PEARL  
KEMP, PHYLLIS  
KING, HILDA  
LOBAN, MAURICE  
MACGIBBON, MARGOT  
MOONSHINE, BERNARD E.  
MOORE, WINIFRED  
NICOL, JOYCE  
O'HERLEY, HENRIETTE  
PARKE-SMITH, GEOFFREY  
PAULIN, SYLVIA  
RADMALL, MARGARET  
RALPH, RICHARD  
TAYLOR, DAVID  
TOWNSHEND, JACQUELINE

## Second Violins.

O'BRIEN, ARTHUR J.  
HIGGS, JOYE  
ALLEN, CHRISTINE  
BUTCHER, KATE  
COTTRELL, JOSEPHINE  
CRAWSHAW, MARGERY  
DUFF, KATHLEEN  
GRAINGER, EILEEN  
HUDSON, MURIEL  
JOCHELMAN, SONIA  
LINNELL, SYBIL  
MALLENDER, DOROTHY  
MANLY, EUGENIE  
NASH, NORAH  
NORTH, MARGERY  
PHILLIPS, VIOLET  
REES, EDNA  
SCHMEISING, WILHELMINA  
SCOTT, GEORGE  
SHARPE, KATHERINE B.  
SIMPSON, LISA  
STABLEFORTH, EILEEN  
WALWORTH, IVOR  
WRIGHT, FRANCES  
WRIGHT, JAMES

## Violas.

LOCKYER, JAMES T.  
AMOR, FREDERICK R.  
BOLTON, BETTY  
BURTON, PHILIP  
CASSELS BROWN, KATHLEEN  
EDWARDS, GWYNNE  
NANKIVELL, PHILLIPA  
NYE, ENID  
ROBSON, JEAN  
TAYLOR, WALTER A.  
TURNER, LORNA  
WOOLLS, MARGARET M. A.

## 'Cellos.

THOMAS, DAVID F.  
HAMPTON, COLIN  
BENSON, GWENDOLENE  
BLYTHE, STEPHEN  
BONNER, JOAN  
CURRY, MARGARET R.  
DRING, ERICA  
EVANS, WINIFRED B.  
JOHNSTON, BARBARA  
LLOYD, MEGAN  
PIRIE, RUTH  
RICKELMAN, BORIS  
RIGNOLD, CATHERINE  
SZEMINANYI, RUDI  
WILLMOTT, EILEEN  
WILSON, MARGARET C.

## Double-Basses.

WINTERBOTTOM, CHARLES  
CARRODUS, ERNEST A.  
GRAY, CHARLES H.  
HOBDAV, CLAUDE  
HULBERT, JOAN  
LODGE, H. E.  
STANLEY, P. J.  
STERLING, SAMUEL

## Flutes.

STAINER, CHARLES  
BALDWIN, KATHLEEN  
CLARK, KATHLEEN E.  
SHACKLETON, EUSTYN  
SMITH, WILFRED G.  
WALKER, GORDON  
WILLOUGHBY, GEORGE

## Piccolo.

WILLOUGHBY, GEORGE

## Oboes.

GASKELL, HELEN  
KEEL, MARY G.  
LE POIDEVIN, JEAN  
THOMSON, ELIZABETH N.

## Cor Anglais.

BLACK, J.

## Clarinets.

DRAPER, HAYDN P.  
HUGHES, J. D.  
BONEY, CARR  
COLYER, JOHN

## Bass Clarinet.

DRAPER, MENDEL P.

## Bassoons.

NEWTON, RICHARD  
HOLBROOK, GWYDION  
VINTER, GILBERT  
BAKER, L. REID

## Horns.

BRAIN, AUBREY H.  
CURSUE, ALFRED J.  
HYDE, ALAN D.  
SMITH, GEORGE W.  
ALEXANDRA, JOHN G.

## Trumpets.

SOLOMON, JOHN  
PRITCHARD, ERIC  
DYSON, ROWLAND

## Bass Trumpet.

FALKNER, A.

## Trombones.

STAMP, JESSE  
GARVIN, A. T.  
EVANS, ROBERT

## Contra Bass Trombone.

REYNOLDS, WALTER

## Tuba.

LANE, H.

## Timpani.

BENDER, CHARLES

## Harps.

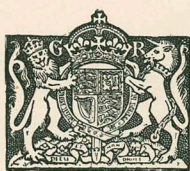
MELHUIST, GWEN  
WOLFE, JULIA  
JAMES, RHIANNON  
ROBERTS, CEINWEN

## Bass-Drum, Cymbals, Triangle, Gong, &c.

GRADER, W. J.  
BAKER, L. REID  
MIDDLEMISS, HUGH P.

## Librarian.

RENAUT, WILLIAM E.



# ROYAL ACADEMY of MUSIC

## PRACTICE CONCERT

Under the direction of A. BRIAN NASH, A.R.A.M.

On WEDNESDAY, JUNE 5th, 1929, at 8 p.m.

No Repetition of a Piece,  
or recall of a Performer,  
is allowed at these Meetings

Practice Concerts are Students' Meetings and are a part of the Educational Course. Friends of Students who are present are expected to hear them with indulgence.

**THE DOORS WILL BE CLOSED DURING EACH PIECE.**

Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.		Names of Performers.
TRIO in C—(1st Movement) MS. ... .. Frederick T. Durrant *	Andante con moto	{ MARY G. KEEL (Cor Anglais) ALAN HYDE (Horn) JOAN DAVIES (Pianoforte)
INTERMEZZO, Op. 4, No. 5—Pianoforte ... .. Schumann		GEOFFREY ROBBINS
SONGS— { "The Fuchsia Tree" ... .. R. Quilter { "Oh no, John" ... .. arr. Cecil Sharp	(Accompanist—MURIEL G. CROWTHER)	{ GRACE GIBBONS †
SCHERZO in C sharp minor, Op. 39—Pianoforte ... .. Chopin		HELEN TAYLOR
RECITATION—"Upon a day" ... .. Spenser		STELLA DOLLY †
SONATA in E minor (2nd and 3rd Movements)—Pianoforte ... .. J. B. McEwen *	Adagio. Vivace	RUBY FREEMAN
OCTET in E flat, Op. 20 (2nd Movement) ... .. Mendelssohn	Andante	{ JACQUELINE TOWNSHEND (1st Violin) SONIA JOCHELMAN (2nd Violin) JAMES WRIGHT (3rd Violin) (Associated Board Exhibitioner) LAURA TURNER (4th Violin) ENID NYE (1st Viola) † JEAN ROBSON (2nd Viola) JOHN CLAPHAM (1st Cello) WINIFRED EVANS (2nd Cello)

### INTERVAL OF FIVE MINUTES.

ROMANCE in B flat minor, Op. 28, No. 2 }—Pianoforte... .. Schumann	"AUFSCHWUNG," Op. 12, No. 2 ... ..	E. MARY LEACH
SONATA in C—Cello ... .. Marcello	(Accompanist—ISOLDA HAMPTON)	CATHERINE RIGNOLD
"HARMONIES du SOIR"—Pianoforte ... .. Liszt		MARJORIE OLIVER
SONATA in A (1st Movement) ... .. César Franck	Allegretto ben moderato	{ WINIFRED MOORE (Violin) ROSEMARY GEORGE (Pianoforte)
POÈME, Op. 32, No. 1 }—Pianoforte ... .. Scriabin	TOCCATA in C sharp minor, from Suite ... .. Debussy	{ UNA RICHARDS
SONG—"Rustula" ... .. Elgar	(Accompanist—FLORA BRERETON)	JOYCE KEENE †
HUMORESQUE in G, Op. 1, No. 1—Pianoforte ... .. Harold Craxton		ROSE SEARS

\* Ex-Student.

† Second Study.

### WEBER CONCERT GRAND PIANOFORTE

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme.

[P.T.O.]

# FORTHCOMING PRIZES, SCHOLARSHIPS, Etc.

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## THE LAST DAY FOR RECEIVING NAMES

for the following Prize, is

June 13th (Thursday) - - - J. & J. BROUGH PRIZE  
(VIOLINISTS)

---

*Late Entries for the Special Diploma Examination  
(T.T.C.) will be accepted up till June 13th  
(Thursday) with an additional Late Fee of 5/-*

---

The Competitions for the undermentioned Prizes, etc., will  
take place on the following days :

June 6th (Thursday)	- - -	MATTHEW PHILLIMORE PRIZE
„ 13th (Thursday)	-	FREDERICK WESTLAKE MEMORIAL PRIZE
„ 13th (Thursday)	- - -	LIONEL TERTIS VIOLA PRIZE
„ 17th (Monday)	- - -	ALFRED J. WALEY PRIZE
„ 18th (Tuesday)	- - -	SWANSEA EISTEDDFOD PRIZE
„ 19th (Wednesday)	-	GILBERT R. BETJEMANN MEMORIAL PRIZE
„ 20th (Thursday)	- - -	THE ALBANESI PRIZE

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For further details of the above Prizes, etc., see the Scholarships  
and Prizes Prospectus, obtainable from the Secretary.



# Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, N.W. 1.

**PATRONS:**

**HIS MAJESTY THE KING.**

**HER MAJESTY THE QUEEN.**

**H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.**

**H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).**

**President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.**

**Principal: JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.**

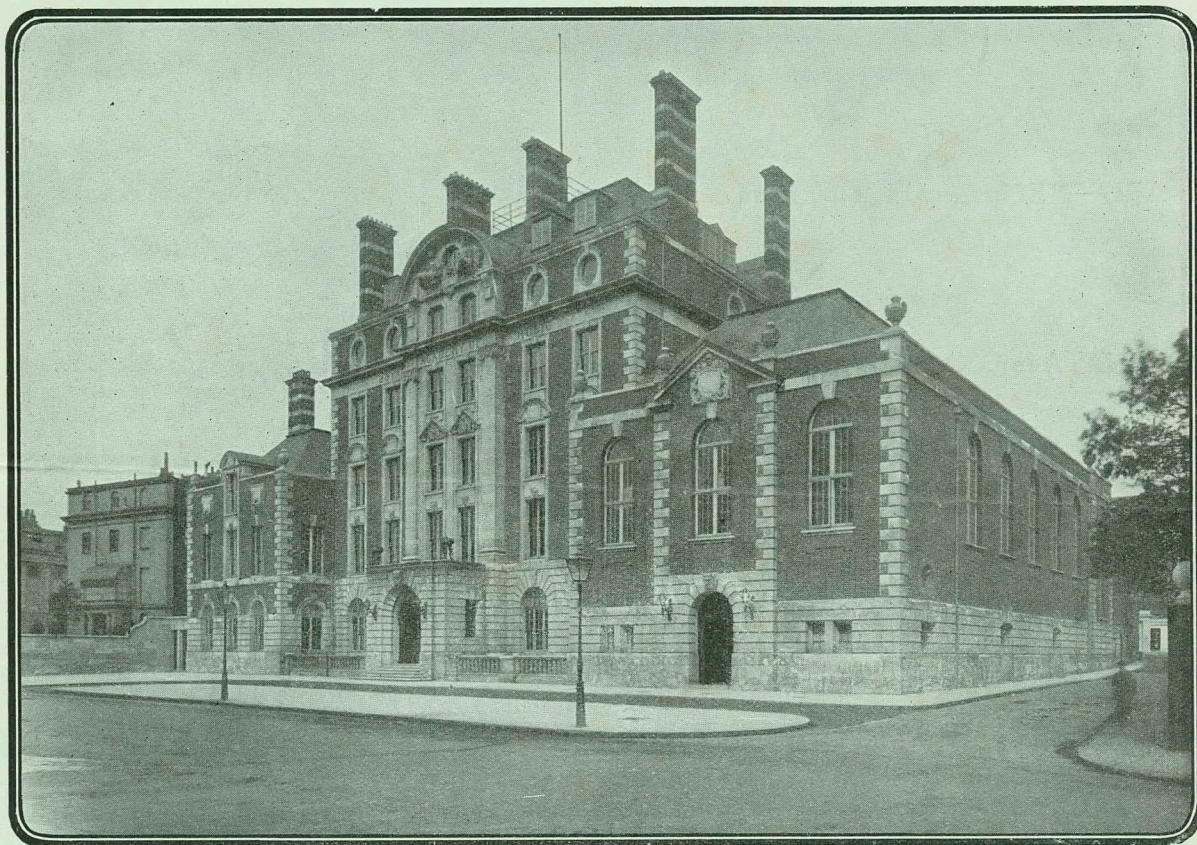


PHOTO BY ALEX. CORBETT

## STUDENTS' CHAMBER CONCERT

**DUKE'S HALL,**

*On Thursday, May 30th, 1929, at 3 p.m.*

PROGRAMME

PRICE TWOPENCE.

# Programme

## QUARTET in A, Op. 18, No. 5 (1st and 3rd Movements) ... .. Beethoven

*Allegro*  
*Andante cantabile*

SYDNEY GRILLER (1st Violin)  
(Gowland Harrison Scholar)

JACK O'BRIEN (2nd Violin)  
(Sterndale Bennett Scholar)

PHILIP BURTON (Viola)

COLIN HAMPTON ('Cello)  
(Broughton Packer Scholar)

## ARIA—"Et incarnatus est," from Mass in C minor ... .. Mozart

PHYLLIS EDMUNDSON  
(Accompanist—MURIEL RICHARDSON)

## SONATA in C, Op. 53, "Waldstein" (2nd and 3rd Movements)—Pianoforte Beethoven

*Molto adagio*  
*Allegretto moderato*

GWENDOLEN JUDD

## SONG—"Chanson Perpetuelle" ... .. Chausson

FREDA TOWNSON

Accompaniment { DAVID TAYLOR (1st Violin)  
WATSON FORBES (2nd Violin)  
PERCY DYER (Viola)  
(Ada Lewis Scholar)  
DAVID FFRANGCON THOMAS ('Cello)  
(Ada Lewis Scholar)  
BARBARA WITHERS (Pianoforte)

## SONATA in B flat (2nd and 3rd Movements) MS. ... .. Guirne Creith

*Allegro spiritoso*  
*Allegretto molto moderato*

JACK O'BRIEN (Violin)  
(Sterndale Bennett Scholar)

GUIRNE CREITH (Pianoforte)  
(Josephine Troup Scholar)

INTERVAL OF FIVE MINUTES

## QUARTET in D (1st Movement) ... .. César Franck

*Poco lento*

MARGOT MACGIBBON (1st Violin)  
(Associated Board Exhibitioner)

JOAN ALLEN (2nd Violin)  
(Ada Lewis Scholar)

ESMÉ HAYNES (Viola)  
(Ada Lewis Scholar)

MEGAN LLOYD ('Cello)  
(Associated Board Exhibitioner)

## SONGS—{"I heard a piper piping" "The White Peace"} ... .. Arnold Bax \*

BETTY SHEARD  
(Accompanist—KATHLEEN MURRAY)

## ÉTUDE in G sharp minor, Op. 25, No. 6 } —Pianoforte ... .. Chopin

PRELUDES in {B minor  
B flat minor} Op. 28, Nos. 6 and 16

CLIVE RICHARDSON

## DUET—"El desdichado" (Boléro) ... .. Saint-Saëns

JEAN CAMPBELL KEMP  
MAY TURTLE  
(Accompanist—FREDERIC JACKSON)

## PIANOFORTE QUINTET in E flat, Op. 44 (1st Movement) ... .. Schumann

*Allegro brillante*

MYERS FOGGIN (Pianoforte)  
(Henry Smart Scholar)

DAVID TAYLOR (1st Violin)

WATSON FORBES (2nd Violin)

PERCY DYER (Viola)  
(Ada Lewis Scholar)

DAVID FFRANGCON THOMAS ('Cello)  
(Ada Lewis Scholar)

\* Ex-Student.

WEBER CONCERT GRAND PIANOFORTE.

# QUEEN'S HALL

(Sole Lessees: Messrs. CHAPPELL & Co., Ltd.)

---

## ORCHESTRAL CONCERT

— on —

Tuesday, June 11th

at 3 p.m.

---

CONDUCTOR: SIR HENRY J. WOOD, D. Mus., F.R.A.M., F.R.C.M.

---

---

## DUKE'S HALL

— THE NEXT —

## CHAMBER CONCERT

— will be given on —

Wednesday, June 19th

at 3 p.m.

ADMISSION FREE on application to the Secretary



# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.-1.

**PATRONS:**

**HIS MAJESTY THE KING.**

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**President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.**

**Principal: JOHN B. McEWEN, M.A., D.Mus.Oxon., F.R.A.M., F.R.C.M.**

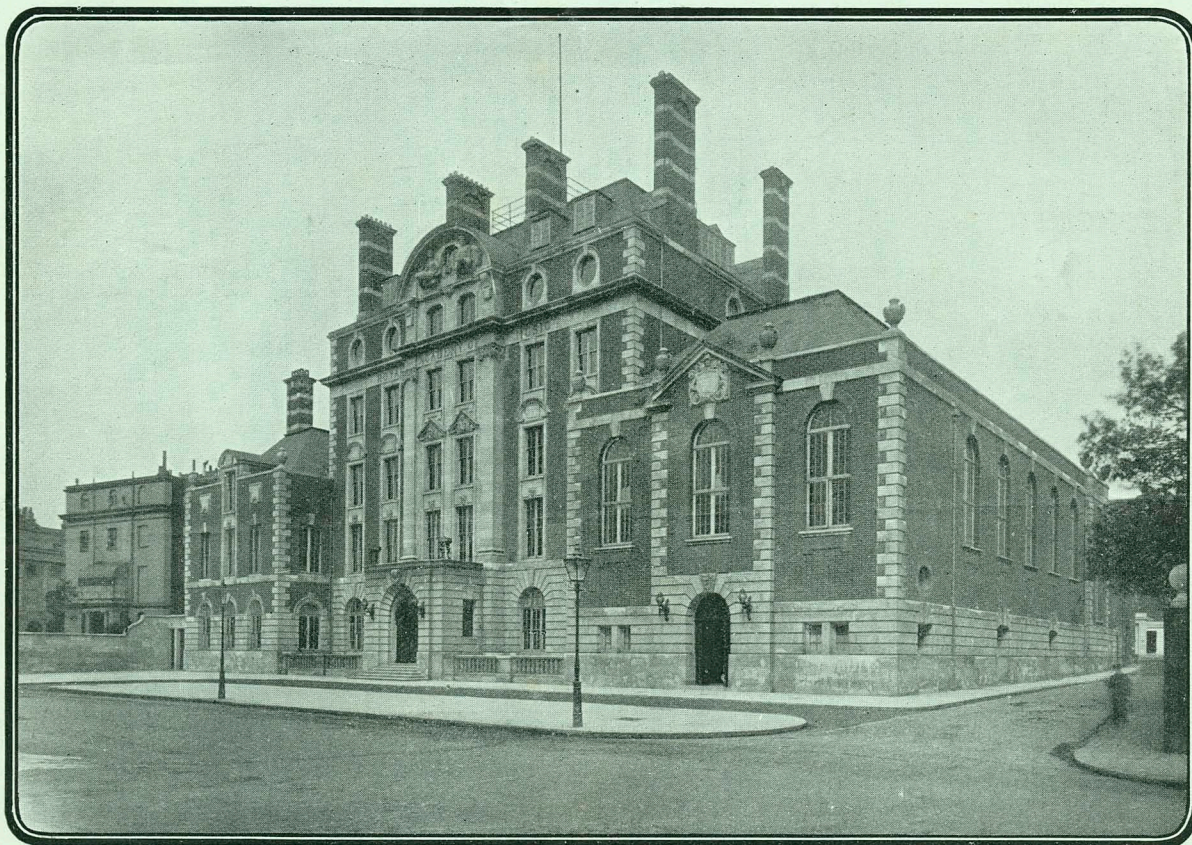


PHOTO BY ALEX CORBETT

STUDENTS'

## ORCHESTRAL CONCERT

**QUEEN'S HALL**

(SOLE LESSEES - MESSRS. CHAPPELL & CO., LTD.)

*On Tuesday, June 11th, 1929, at 3 o'clock.*

**CONDUCTOR:**

**SIR HENRY J. WOOD**

**D.Mus., F.R.A.M., F.R.C.M.**

PROGRAMME

PRICE THREEPENCE

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL :—

- (i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.  
(ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.  
(iii) Persons must not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space must be left for persons to pass easily to and fro and to have free access to exits.

# PROGRAMME

OVERTURE—"Le Roi d'Ys" ... .. *Lalo*

Solo 'Cello—DAVID FFRANGCON THOMAS  
(Ada Lewis Scholar)

CONCERTO in A minor, Op. 82 ... .. *Glazounov*

*Moderato*  
*Andante*  
*Allegro*

Solo Violin—SYDNEY GRILLER  
(Gowland Harrison Scholar)

ARIA—"Nasce al bosco" (Ezio) ... .. *Handel*

DONALD MACGREGOR

CONCERTO No. 4, in G minor, Op. 40 (1st Movement) ... .. *Rachmaninov*

*Allegro vivace*

Solo Pianoforte—DOROTHY MANLEY  
(Elizabeth Stokes Scholar)

PRELUDE and FIRST SCENE from Act III., "Götterdämmerung" ... .. *Wagner*

Woglinde—JEAN CAMPBELL KEMP

Wellgunde—IRENE MORDEN  
(Ada Lewis Scholar)

Flosshilde—VALETTA IACOPI  
(Associated Board Exhibitioner)

Siegfried—JAMES TOPPING  
(Walter Stokes Scholar)

INTERVAL OF FIVE MINUTES

BALLET MUSIC—"Shuttlecock" (MS.)... .. *Ethel Winfield*

(Student)

"A cool dark room in the Ducal Palace where Jorinda sits alone awaiting the Duenna. A game of Badminton is in progress on the lawn outside. Suddenly a shuttlecock flies through the window. Primo enters in search of it. They dance. Secundo follows. He also dances with Jorinda. The Duenna returns unexpectedly—general consternation follows. Jorinda picks up the shuttlecock and vainly attempts an explanation. The Duenna seizes it and throws it out after the young men. She then pulls down the blind."

CONCERTO in B flat (Köchel v. 191) (2nd and 3rd Movements) ... .. *Mozart*

*Andante ma adagio*  
*Rondo—Tempo di Menuetto*

Solo Bassoon—GILBERT VINTER

SONGS—{ "Ein Schwan" ... .. }  
          { "Ein Traum," Op. 48, No. 6 } ... .. *Grieg*

FREDA TOWNSON

OVERTURE—"Cockaigne" ... .. *Elgar*

Conducted by CHALMERS BURNS (Student)

CHAPPELL CONCERT GRAND PIANOFORTE

# THE ORCHESTRA

## First Violins.

DUNN, F. VIVIAN  
GRILLER, SIDNEY  
ALLEN, JOAN  
BACH, JOHN S.  
BRAMWELL, NORAH  
CRAWSHAW, MARGERY  
DYER, PERCY J.  
FORBES, WATSON  
GIPPS, ERNEST B.  
GOROWSKI, JOHN S.  
GRINKE, FREDERICK O.  
HAYNES, ESMÉ  
KEILLER, PEARL  
KEMP, PHYLLIS  
KING, HILDA  
LOBAN, MAURICE  
MACGIBBON, MARGOT  
MOONSHINE, BERNARD E.  
MOORE, WINIFRED  
NICOL, JOYCE  
O'HERLEY, HENRIETTE  
O'SULLIVAN, NOREEN  
PARKE-SMITH, GEOFFREY  
PAULIN, SYLVIA  
RADMALL, MARGARET  
TAYLOR, DAVID  
TOWNSHEND, JACQUELINE  
WRIGHT, JAMES

## Second Violins.

O'BRIEN, ARTHUR J.  
HIGGS, JOYE  
ALLEN, CHRISTINE  
BUTCHER, KATE  
BUTLER, NANCY  
CHETWYND, ELIZABETH  
COTTRELL, JOSEPHINE  
GRAINGER, EILEEN  
HUDSON, MURIEL  
JOCHELMAN, SONIA  
LINDSAY, MADELINE  
LINNELL, SYBIL  
MALLENDER, DOROTHY  
MANLY, EUGENIE  
MORRISON, ANDREW  
NASH, NORAH  
PHILLIPS, VIOLET  
REES, EDNA  
SCHMEISING, WILHELMINA  
SCOTT, GEORGE  
SHARPE, KATHERINE B.  
SIMPSON, LISA  
STABLEFORTH, EILEEN  
SWANSON, ELSPETH  
WALWORTH, IVOR  
WRIGHT, FRANCES

## Violas.

LOCKYER, JAMES T.  
AMOR, FREDERICK R.  
BOLTON, BETTY  
BURTON, PHILIP  
COPPERWHEAT, WINIFRED  
EDWARDS, GWYNNE  
NANKIVELL, PHILLIPA  
NYE, ENID  
QUAIFE, ARTHUR S.  
ROBSON, JEAN  
TURNER, LORNA  
WOOLLS, MARGARET M. A.  
WYAND, H. B.

## 'Cellos.

THOMAS, DAVID F.  
HAMPTON, COLIN  
BENSON, GWENDOLENE  
BLISS, ENID  
CLAPHAM, JOHN  
CURRY, MARGARET R.  
DRING, ERICA  
EVANS, WINIFRED B.  
GRAMMEL, MARIE  
JOHNSTON, BARBARA  
LLOYD, MEGAN  
PIRIE, RUTH  
RICKELMAN, BORIS  
RIGNOLD, CATHERINE  
SOMECH, VERA  
SZEMINANYI, RUDI  
WILLMOTT, EILEEN  
WILSON, MARGARET C.

## Double-Basses.

WINTERBOTTOM, CHARLES  
GRAY, CHARLES H.  
GREENISH, DORIS  
HOEDAY, CLAUDE  
HULBERT, JOAN  
LOTTER, A.  
STANLEY, P. J.  
STERLING, SAMUEL

## Flutes.

STAINER, CHARLES  
BALDWIN, KATHLEEN  
CLARK, KATHLEEN E.  
SHACKLETON, EUSTYN  
SMITH, WILFRED G.  
WALKER, GORDON  
WILLOUGHBY, GEORGE

## Piccolo.

WILLOUGHBY, GEORGE

## Oboes.

GASKELL, HELEN  
KEEL, MARY G.  
LE POIDEVIN, JEAN  
THOMSON, ELIZABETH N.

## Cor Anglais.

GOOSSENS, LÉON J.

## Clarinets.

DRAPER, HAYDN P.  
HUGHES, J. D.  
COLYER, JOHN

## Bass Clarinet.

DRAPER, MENDEL P.

## Bassoons.

NEWTON, RICHARD  
HOLBROOK, GWYDION  
VINTER, GILBERT  
BAKER, L. REID

## Contra Bassoon.

BAKER, L. REID

## Horns.

BRAIN, AUBREY H.  
ALEXANDRA, JOHN G.  
BRADLEY, F.  
CHAPMAN, E. A.  
CURSUE, ALFRED J.  
HYDE, ALAN D.  
SMITH, GEORGE W.

## Trumpets.

SOLOMON, JOHN  
PRITCHARD, ERIC  
DYSON, ROWLAND  
JAMES, F. G.

## Bass Trumpet.

FALKNER, A.

## Trombones.

STAMP, JESSE  
GARVIN, A. T.  
EVANS, ROBERT

## Contra Bass Trombone.

REYNOLDS, WALTER

## Tuba.

LANE, H.

## Timpani.

BENDER, CHARLES

## Celesta.

BIGGS, E. POWER

## Harps.

JAMES, RHIANNON  
WOLFE, JULIA

## Organ.

BIGGS, E. POWER

## Bass-Drum, Side-Drum, Cymbals, Triangle, Tambourine, &c.

GRADER, W. J.  
BAKER, L. REID  
ERNST, OTTO  
MIDDLEMISS, HUGH P.

## Librarian.

RENAUT, WILLIAM E.

# NEW SCALA THEATRE.

CHARLOTTE STREET & TOTTENHAM STREET, TOTTENHAM COURT ROAD, W.1.

NEAREST TUBE STATION ... .. GOODGE STREET.

Proprietor .. .. A. E. ABRAHAMS.

Licensee .. .. D. A. ABRAHAMS.

Lessees .. .. W.E.E., Ltd.

Managing Director FREDERICK G. LLOYD.

Manager .. .. WILLIAM A. GALTON.

Box Office Manager.. .. W. SPORREY



## Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

INSTITUTED 1822.

INCORPORATED BY ROYAL CHARTER, 1830:

### Patrons:

HIS MAJESTY THE KING

HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL.)

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal: JOHN B. McEWEN, M.A., D.Mus., Oxon., F.R.A.M., F.R.C.M.

## PERFORMANCES

BY THE

# OPERA CLASS 1929.

*Operas produced by*

L. CAIRNS JAMES, *Hon. R.A.M.* AND ISOBEL McLAREN, *A.R.A.M.*

*Conductor:*

JULIUS HARRISON, *Hon. R.A.M.*

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.

1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors. 3.—The safety curtain must be lowered and raised in the presence of each audience. 4.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary. 5.—Persons must not be allowed to stand or sit in any of the gangways intersecting seating, and standing can only be permitted in the gangways at the side of the seating, where there are no steepings. 6.—Sufficient space must be left in gangways where standing is permitted for persons to pass easily to and fro and to have free access to the exits.

6d



# ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.1.

---

## PERFORMANCES

BY

THE STUDENTS  
OF THE  
OPERA CLASS, 1929

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## RIGOLETTO

*Verdi*

ON MONDAY, JULY 8th and SATURDAY, JULY 13th 1929 at 8 p.m.

---

## LA BOHÈME

*Puccini*

*(By kind permission of MESSRS. RICORDI & Co.)*

ON TUESDAY, JULY 9th and THURSDAY, JULY 11th, 1929 at 8 p.m.

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## MERRIE ENGLAND

*Edward German*

*(By kind permission of MESSRS. CHAPPELL & Co., LTD.)*

ON WEDNESDAY, JULY 10th and FRIDAY, JULY 12th, 1929 at 8 p.m.

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THE ROYAL ACADEMY OF MUSIC OPERA ORCHESTRA.



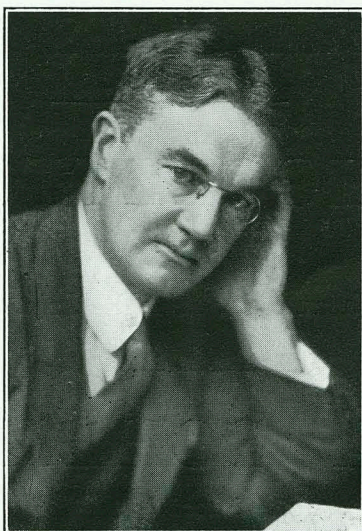
Miss ISOBEL McLAREN

Photo.  
Lassalle.



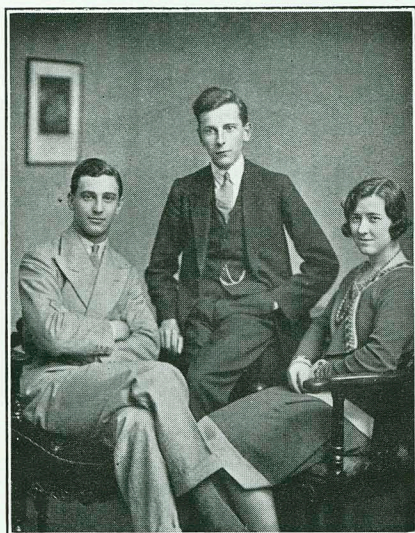
MR. CAIRNS JAMES

Photo.  
Elliott & Fry, Ltd.



MR. JULIUS HARRISON

Photo.  
James Bacon & Sons, Ltd.  
Leeds.



MR. MAURICE MILES  
MR. F. VIVIAN DUNN      Miss WINIFRED BAINES

Photo by  
Elliott & Fry, Ltd.



Miss FLORA M. FAIRBAIRN

Photo.  
Elliott & Fry, Ltd.

# The Royal Academy of Music Opera Orchestra

## THE ORCHESTRAS FOR THE OPERAS

### "Rigoletto," "La Boheme" and "Merrie England"

will be selected from the following:—

#### **First Violins.**

Allen, Joan.  
Bramwell, Norah.  
Forbes, Watson.  
Gorowski, John S.  
Grinke, Frederick O.  
Keiller, Pearl.  
Macgibbon, Margot.  
McDonald, Phyllis.  
Moore, Winifred.  
Paulin, Sylvia.  
Taylor, David.  
Townshend, Jacqueline.

#### **Second Violins.**

Allen, Christine.  
Bach, John S.  
Butler, Nancy.  
Cottrell, Josephine.  
Grainger, Eileen.  
Higgs, Joye.  
Linnell, Sybil.  
Manly, Eugene.  
Rees, Edna.  
Sharpe, Katherine B.  
Stableforth, Eileen.  
Swanson, Elspeth.  
Wright, Frances.  
Wright, James.

#### **Violas.**

Amor, Frederick R.  
Burton, Philip.  
Grainger, Eileen.  
Lockyer, James T.  
Nye, Enid.  
Robson, Jean.  
Turner, Lorna.

#### **'Cellos:**

Benson, Gwendolene.  
Cameron, Douglas.  
Dring, Erica.  
Hampton, Colin.  
Pirie, Ruth.  
Thomas, David Ffrangcon.  
Willmott, Eileen.

#### **Double Basses.**

Gray, Charles.  
Hulbert, Joan.  
Winterbottom, Charles.

#### **Flutes.**

Shackleton, Eustyn.  
Smith, Wilfred G.  
Stainer, Charles.  
Walker, Gordon.  
Willoughby, George.

#### **Piccolo.**

Smith, Wilfred G.  
Willoughby, George.

#### **Stage Piccolo.**

Davis, S.

#### **Oboes.**

Keel, Mary.  
Thomson, Elizabeth N.

#### **Cor Anglais.**

Keel, Mary.

#### **Clarinets.**

Draper, Haydn P.  
Maggs, R.

#### **Bass Clarinet.**

Draper, Mendel P.

#### **Bassoons.**

Baker, L. Reid.  
Holbrooke, Gwydion.  
Newton, Richard.  
Vinter, Gilbert.

#### **Horns.**

Alexandra, John G.  
Bradley, Francis.  
Chipchase, E. A.  
Cursue, Alfred.

#### **Trumpets.**

Dyson, Rowland.  
Savidge, Arthur L.  
Solomon, John

#### **Trombones.**

Falkner, Arthur.  
Garvin, A. T.  
Evans, R.

#### **Stage Trumpets.**

Alexander, B.  
Oakden, A.

#### **Tuba.**

Lane, H.

#### **Timpani.**

Bender, Charles.  
Ernst, Otto.

#### **Bass Drum, Side Drum. Cymbals, Triangle, Glockenspiel, Xylophone, &c.**

Grader, W. J.  
Baker, L. Reid.  
Middlemiss, Hugh P.

#### **Stage Drummer.**

Kent, C.

#### **Harps.**

Hanson, Hope.  
James, Rhiannon.

#### **Librarian.**

Renaut, William E.

Conductor - - - JULIUS HARRISON, Hon. R.A.M.

# Rigoletto

Libretto, adapted from VICTOR HUGO's story, by PIAVE.  
(English Version by NATALIA MACFARREN).

Music by VERDI.

## CASTS:

			<i>July 8th.</i>				<i>July 13th.</i>
DUKE OF MANTUA	..	..	Roland Dickinson	..	..	..	Roland Dickinson
GILDA	..	..	Joan Coxon	..	..	..	Phyllis Edmundson
MADDALENA	..	..	Olive Darby	..	..	..	Freda Townson
RIGOLETTO	..	..	Bernard Cannon	..	..	..	Bernard Cannon
GIOVANNA	..	..	Marjorie Hughes	..	..	..	Margaret Evans
SPARAFUCILE	..	..	Donald MacGregor	..	..	..	Edgar Elmes
COUNT MONTERONE	..	..	Edgar Elmes	..	..	..	Edgar Elmes
MARULLO	..	..	Geoffrey Davies	..	..	..	Geoffrey Davies
BORSA	..	..	James Topping	..	..	..	Wilfred Miles
COUNT CEPRANO	..	..	Lawrence O'Neill	..	..	..	Lawrence O'Neill
COUNTESS CEPRANO	..	..	Dorothy Haigh	..	..	..	Esther Hulbert
USHER	..	..	F. Vivian Dunn	..	..	..	Donald MacGregor
PAGE	..	..	Catherine Pugh-Jones	..	..	..	Mary Genn-Williams

## CHORUS OF KNIGHTS' LADIES AND PAGES OF THE COURT, ETC.

Ackland, Ena	Evans, Margaret	Hughes, Marjorie	Pugh-Jones, Catherine
Baker, Madeleine	Embley, Gwendolene	Kemp, Jean Campbell	Read, Constance
Berryman, Gwendoline	Foster, Edna	King, Beryl	Sheard, Betty
Brereton, Flora	Genn-Williams, Mary	Kirkby-Mason, Margery	Stocker, Constance
Corthorn, Mabel	Haigh, Dorothy	Mackintosh, Mora	Todd, Bessie
Coxon, Joan	Higham, Cicely	Morden, Irene	Thornton, Agnes
Durham, Mary	Hulbert, Esther	Miller, Winifred	Townson, Freda
Evans, Ethel	Hupton, Doris	Netter, Madeline	Wallis Gwyneth
Edmundson, Phyllis	Hutchinson, Barbara	Page, Muriel	

ASSISTED BY MEMBERS OF THE LONDON OPERATIC CHOIR.

*Dances by Members of the R.A.M. Ballet Class.*

*Dances arranged by Miss FLORA M. FAIRBAIRN.*

Conductor	..	..	..	..	JULIUS HARRISON, Hon. R.A.M.
Opera produced by	}	..	..	..	ISOBEL McLAREN, A.R.A.M.
Stage Manager		..	..	..	
Assistant Stage Manager	..	..	..	..	WINIFRED BAINES
Assistant Conductors	..	..	..	..	VIVIAN DUNN, MAURICE MILES.

ACT I., Scene I.	..	..	..	..	THE THRONE ROOM IN THE DUCAL PALACE.
.. Scene II.	..	..	..	..	A DESERTED STREET.
ACT II.	..	..	..	..	AN ANTE-CHAMBER IN THE PALACE.
ACT III.	..	..	..	..	A DESERTED SPOT ON THE BANKS OF THE MINCIO.

Scenery, Costumes and Properties kindly lent by THE BRITISH NATIONAL OPERA COMPANY, LTD.  
and THE ROYAL CARL ROSA OPERA COMPANY.

Wigs, &c., by W. CLARKSON.



PRINCIPALS IN "RIGOLETTO"

Photo  
Elliott & Fry, Ltd.



PRINCIPALS IN "RIGOLETTO"

Photo,  
Elliott & Fry, Ltd.

# La Bohème

(By kind permission of Messrs. G. RICORDI & Co.).

Libretto adapted from MURGER's story, by GIACOSA and ILICA.

Music by PUCCINI.

## CASTS :

					July 9th.				July 11th.
RUDOLPH	..	..	..	..	Wilfred Miles..	..	..	James Topping	
MARCEL..	..	..	..	..	Robert Alva ..	..	..	Robert Alva	
SCHAUNARD	..	..	..	..	Geoffrey Davies	..	..	Geoffrey Davies	
COLLINE..	..	..	..	..	Edgar Elmes ..	..	..	Donald MacGregor	
MIMI ..	..	..	..	..	Jean Campbell Kemp	..	..	Muriel Page	
MUSETTA	..	..	..	..	Betty Sheard	..	..	Jean Campbell Kemp	
BENOIT ..	..	..	..	..	James Walker	..	..	James Walker	
ALCINDORO	..	..	..	..	James Walker	..	..	James Walker	
PARPIGNOL	..	..	..	..	Roland Dickinson	..	..	Wilfred Miles	
OFFICIAL	..	..	..	..	Lawrence O'Neill	..	..	Lawrence O'Neill	
SERGEANT	..	..	..	..	Donald MacGregor	..	..	Bernard Cannon	
BOY ..	..	..	..	..	Mabel Corthorn	..	..	Mabel Corthorn	

## CHORUS OF WORK-GIRLS, SHOPKEEPERS, STREET VENDORS, RESTAURANT WAITERS, BOYS, GIRLS, ETC.

Ackland, Ena	Evans, Ethel	Hutchinson, Barbara	Pugh-Jones, Catherine
Baker, Madeleine	Evans, Margaret	Kemp, Jean Campbell	Read, Constance
Berryman, Gwendoline	Foster, Edna	King, Beryl	Sheard, Betty
Brereton, Flora	Genn-Williams, Mary	Kirkby-Mason, Margery	Stocker, Constance
Corthorn, Mabel	Haigh, Dorothy	Mackintosh, Mora	Thornton, Agnes
Coxon, Joan	Higham, Cicely	Miller, Winifred	Todd, Bessie
Durham, Mary	Hughes, Marjorie	Morden, Irene	Townson, Freda
Edmundson, Phyllis	Hulbert, Esther	Netter, Madeleine	Wallis, Gwyneth
Embley, Gwendoline	Hupton, Doris	Page, Muriel	

## ASSISTED BY MEMBERS OF THE LONDON OPERATIC CHOIR.

Conductor	..	..	..	..	..	JULIUS HARRISON, Hon. R.A.M.
Opera produced by	L. CAIRNS JAMES, Hon. R.A.M. and	ISOBEL McLAREN, A.R.A.M.				
Stage Manager	..	..	..	..	..	ISOBEL McLAREN, A.R.A.M.
Assistant Stage Manager	..	..	..	..	..	WINIFRED BAINES.
Assistant Conductors	..	..	..	..	..	VIVIAN DUNN, MAURICE MILES.

ACT I.	..	..	..	..	..	IN THE ATTIC.
„ II.	..	..	..	..	..	IN THE LATIN QUARTER.
„ III.	..	..	..	..	..	THE "BARRIÈRE D'ENFER."
„ IV.	..	..	..	..	..	IN THE ATTIC.

Scenery, Costumes and Properties kindly lent by THE BRITISH NATIONAL OPERA COMPANY, LTD.  
Wigs, &c., by W. CLARKSON.

# LA BOHÈME

## SYNOPSIS OF THE STORY.

### ACT I.

Marcel, a painter, and Rudolph, a poet, are at work in their attic in the Latin Quarter of Paris. Becoming stiff with cold they decide to light a fire with the manuscript of Rudolph's drama.

Colline, a philosopher, enters and joins them by the fire.

Suddenly, two boys enter, bearing food and wine at which the three Bohemians dart. Schaunard, a musician, enters and tosses some coins on to the ground which the others grab, while Schaunard explains how his good fortune came to him.

They all sit down to this unaccustomed feast, but are interrupted by the arrival of the landlord, Penoit, who has come for the rent. They welcome him to their table, and while he chatters about his amours, they refill his glass until, his tongue loosened, he announces that he is a married man, when they push him out of the door feigning disgust.

Marcel, Schaunard and Colline then leave to go to the Café Momus, whither Rudolph is to follow when his work is finished.

Left alone he is interrupted by a knock at the door and Mimi, who lives in the attic above them, enters to ask for a light for her candle. She is seized with a fit of coughing and drops her candle and key. When she is revived, she departs, forgetting her key, and on returning for it the wind blows out her candle, and Rudolph quickly blowing out his, they search in the darkness for the key. During the search their hands meet, and abandoning their attempt to find the key, they relate to each other the story of their lives.

Rudolph's friends are soon heard calling him, and he and Mimi go out to join them at the Café.

### ACT II.

At the Café Momus, the four Bohemians and Mimi meet Musetta, a vivacious flirt, a former love of Marcel, accompanied by Alcindoro, a pompous old roué.

Immediately she sees Marcel, Musetta tries to attract him and eventually he succumbs to her charms. She then gets rid of Alcindoro by a ruse. A tattoo is then heard approaching, and amid great excitement all the townsfolk watch it pass.

The Bohemians escape and leave Alcindoro to foot the bill for them all.

### ACT III.

Rudolph's love for Mimi being jealous and fantastic, Mimi finally asks Marcel to help them to part.

Mimi hiding behind a tree overhears Rudolph telling Marcel that she is dying, and betrays her presence by coughing.

Musetta is accused of flirting by Marcel, and a violent quarrel ensues.

Thus both Rudolph and Marcel for some months are parted from their loves, and find work very difficult.

### ACT IV.

One day, in the attic, the merry-making of the four Bohemians is interrupted by the sudden arrival of Musetta, bringing in Mimi, who is now dying of consumption.

Everything possible is done to make her comfortable, but she slowly sinks, and finally dies leaving Rudolph and the others broken-hearted.

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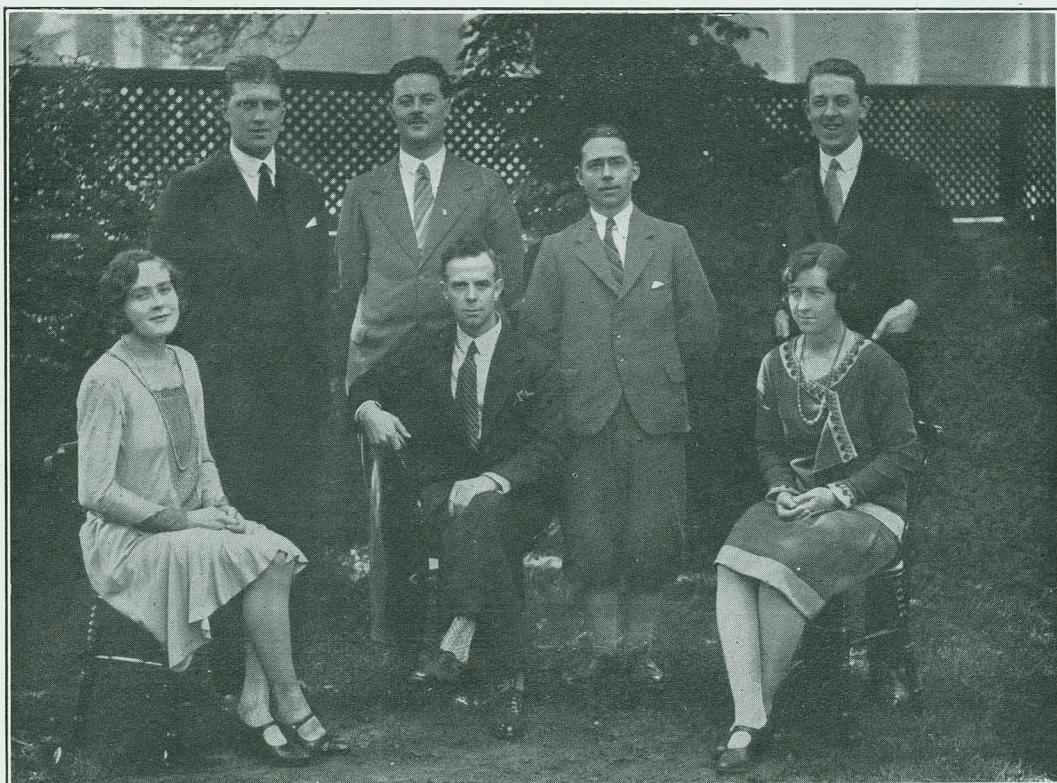
THE DOORS WILL BE CLOSED DURING EACH ACT.

*Interval of Fifteen Minutes between each Act.*



PRINCIPALS IN "LA BOHÈME"

Photo,  
Elliott & Fry, Ltd.



PRINCIPALS IN "LA BOHÈME"

Photo,  
Elliott & Fry, Ltd.

# Merrie England

(By kind permission of Messrs. CHAPPELL & Co., LTD.)

Libretto by BASIL HOOD.

Music by Sir EDWARD GERMAN, F.R.A.M.

## CASTS:

		<i>July 10th.</i>	<i>July 12th.</i>
EARL OF ESSEX..	..	Geoffrey Davies	Geoffrey Davies
SIR WALTER RALEIGH..	..	James Topping	Wilfred Miles
QUEEN ELIZABETH	..	Esther Hulbert	Marjorie Hughes
JILL-ALL-ALONE	..	Constance Stocker	Freda Townson
BESSIE THROCKMORTON	..	Muriel Page	Winifred Baines
MAY QUEEN	..	Mary Durham	Mary Durham
WILKINS	..	William MacLurg	William MacLurg
SIMKINS	..	Edgar Elmes	Edgar Elmes
LONG TOM	..	Lawrence O'Neill	Lawrence O'Neill
BIG BEN..	..	Donald MacGregor	Donald MacGregor
MARJORIE	..	Beryl King	Beryl King
KATE	..	Flora Brereton	Flora Brereton
TAILOR	..	Roland Dickinson	Roland Dickinson
BAKER	..	James Walker	James Walker
TINKER	..	Bernard Cannon	Bernard Cannon
BUTCHER	..	Donald Rogers (London Operatic Choir)	Donald Rogers (London Operatic Choir)
LORD	..	F. Vivian Dunn	F. Vivian Dunn
QUEEN'S FOOL	..	Betty Sheard	Betty Sheard
PAGES	..	{ Mary Genn-Williams	Mary Genn-Williams
		{ Mabel Corthorn	Mabel Corthorn

## CHORUS OF LORDS, LADIES, TOWNSFOLK, SOLDIERS, ETC.

Ackland, Ena	Evans, Margaret	Hutchinson, Barbara	Pugh-Jones, Catherine
Baker, Madeleine	Foster, Edna	Kemp, Jean Campbell	Read, Constance
Berryman, Gwendoline	Haigh, Dorothy	Mackintosh, Mora	Stocker, Constance
Coxon, Joan	Higham, Cicely	Miller, Winifred	Thornton, Agnes
Darby, Olive	Hughes, Marjorie	Morden, Irene	Todd, Bessie
Edmundson, Phyllis	Hulbert, Esther	Netter, Madeline	Townson, Freda
Embley, Gwendoline	Hupton, Doris	Page, Muriel	Wallis, Gwyneth
Evans, Ethel			

## ASSISTED BY MEMBERS OF THE LONDON OPERATIC CHOIR.

Conductor	..	JULIUS HARRISON, Hon. R.A.M.
Opera produced by	..	CAIRNS JAMES, Hon. R.A.M.
Stage Manager	..	ISOBEL McLAREN, A.R.A.M.
Assistant Stage Manager	..	WINIFRED BAINES.
Assistant Conductors	..	VIVIAN DUNN, MAURICE MILES.

ACT I.	..	THE BANK OF THE THAMES OPPOSITE WINDSOR.
ACT II.	..	A GLADE IN WINDSOR FOREST—"HERNE'S OAK."

Scenery by T. IREBY CAPE.

Costumes, Properties, Wigs, &c., by Messrs. B. J. SIMMONS & Co., Ltd.

# MERRIE ENGLAND

## SYNOPSIS OF THE STORY.

### ACT I.

The curtain rises on the rejoicings of May-Day, and the crowning of the May Queen, a jealous, but none the less popular village maiden.

Jill-all-alone is supposed to be a witch-girl possessed of uncanny supernatural powers, whom everyone hates, but none more than the May Queen, because Long Tom, whom the May Queen wants for herself, is in love with Jill.

In an effort to make him jealous, the May Queen pays undue attention to Walter Wilkins, a player in Shakespeare's company.

At the same time Bessie Throckmorton, a lady-in-waiting to Queen Elizabeth, is much distressed at having lost a letter from her lover—Sir Walter Raleigh, who is favoured by the Queen.

The Earl of Essex is a rival for the Queen's favour, and Jill, finding the letter in the forest, hands it to Essex, unaware of the harm she is thus doing to Bessie.

Essex gives the letter, which is written in the form of an acrostic on the name "Bessie," to the Queen. The Queen thinking it is meant for her, asks Sir Walter Raleigh if it is not his writing. He takes the letter and hands it to Bessie saying he wrote it for her.

At this, the Queen's wrath is uncontrollable, Bessie and Jill are sent to prison, and Raleigh to banishment.

### ACT II.

Jill, who has escaped from the castle by a secret passage out of Herne's oak, is in the forest tending her fire when she hears soldiers approaching and runs away and hides.

Long Tom and Big Ben enter, the former very crestfallen at the fate of Jill who is to be burnt at the stake at sunset.

Suddenly, they see Jill coming out of Herne's Oak, bringing Bessie with her, who explains how Jill has saved their lives by her knowledge of this secret passage.

The Earl of Essex has meanwhile discovered Bessie and Raleigh together, and persuades Sir Walter to promise to marry Bessie so that he, Essex, can marry the Queen.

Essex arranges that Long Tom shall appear as the ghost of Herne the Hunter, by the Oak, at sunset, and frighten the Queen as she is passing by.

Everything takes place as arranged, and the Queen in her alarm pardons Raleigh and Bessie, thus bringing the story to a happy conclusion.

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THE DOORS WILL BE CLOSED DURING EACH ACT.

*Interval of Fifteen Minutes between each Act.*



PRINCIPALS IN "MERRIE ENGLAND"

Photo.  
Elliott & Fry, Ltd.



## Royal Academy of Music OPERA CLASS.

The study of Opera is carried on in the Royal Academy of Music as an adjunct to the training of Singers, all of whom are expected to take part in this class.

The Course of Study comprises lessons in Singing, Stage Gesture, Stage-Craft and Diction, Dancing and General Musicianship. The Special Rehearsal Class meets in the Duke's Rehearsal Theatre twice a week under the direction of Mr. JULIUS HARRISON, Hon. R.A.M.

Frequent performances of both Grand and Light Opera take place in the Academy Theatre and elsewhere throughout the year, and the objects of the Class are to enable every properly qualified student to gain experience in all kinds of rôles—principal and secondary.



# ROYAL ACADEMY OF MUSIC.

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## FOUNDATION.

**T**HIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

## OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted November 29th, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

## HISTORY.

Shortly after the opening of the Acedemy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, King William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

As Prince and Princess of Wales, Their late Majesties King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in the year 1897, and the present Sovereign, His Majesty King George V., with his Consort, Queen Mary, have indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The Royal Academy of Music originally started in 1823 with a studentship of only twenty. From that year onwards there has been a steady and continuous increase in the number on the roll.

To-day there are approximately one thousand students, whose work is directed and guided by a staff of over one hundred and thirty Professors.

Of the large number who, during the hundred odd years' life of the Academy, have received their training within its walls, many have attained to positions of eminence and distinction, not only in the British Empire, but in all parts of the world.

# RULES<sup>3</sup>

OF

## THE R.A.M. CLUB.

### NAME.

I.—The name of the Club shall be "THE R.A.M. CLUB."

### OBJECTS.

II.—The objects of the Club are (a) the promotion and centralisation of the social activities of the Royal Academy of Music, enabling ex-students to keep in touch with their *Alma mater*, and to maintain a friendly intercourse amongst those who have been, or are, connected with the Institution; (b) to promote and provide entertainments and opportunities for the performance of concerted music, especially new compositions; and (c) the promotion of athletics.

### MEMBERSHIP.

III.—The President, Vice-Presidents, Directors, Members of the Committee of Management, Honorary Officers, Professors, Honorary Fellows, Honorary Local Representatives, the Secretary, the Lady Superintendent, past and present students, and such other persons in any other way associated with the work of the Academy as shall be invited by the Committee, and shall be eligible as Members.

### CLASSIFICATION OF MEMBERS.

IV.—Members shall be Town, Country, Overseas, or Honorary Members. Town Members shall be those residing within a radius of twenty miles of Charing Cross, and Present Students; Country Members shall be those residing beyond that distance; Overseas Members shall be those residing outside Great Britain and Ireland; for Hon. Members see Rule XXI.

### CONTINUANCE OF MEMBERSHIP.

V.—A Member shall be entitled to continue connection with the Club notwithstanding the relinquishment, subsequent to election, of any position which constituted eligibility. On leaving the Academy students belonging to the Club automatically become either "Town," "Country," or "Overseas" Members.

### SUBSCRIPTIONS.

VI.—There shall be three classes of subscription:—(a) Town Members, Ten Shillings and Sixpence; (b) Country Members, Five Shillings; (c) Present Students, Five Shillings: Overseas Members shall pay a composition of One Guinea in lieu of subscription while resident abroad. When visiting London, they will be admitted to the privileges of full membership.

#### SUBSCRIPTIONS DUE.

VII.—Subscriptions shall be due in advance on the 1st January in each year. Any Member failing to pay the amount by the 31st March following may be struck off the books of the Club at the discretion of the Committee, but such member shall still be liable for the subscription for the current year. No one, other than an Hon. Member, will be admitted to any of the privileges of the Club until the subscription has been paid.

#### RESIGNATION.

VIII.—Members wishing to retire from the Club must give notice of their intention, in writing, to the Hon. Secretary, on or before the 31st December, otherwise they shall be held liable for their subscription for the ensuing year.

#### OFFICERS.

IX.—The officers of the Club shall consist of a President, not more than twelve Vice-Presidents, a Committee, an Auxiliary Committee, an Hon. Secretary, an Hon. Assistant-Secretary, an Hon. Treasurer, and two Hon. Auditors.

#### MANAGEMENT.

X.—The management of the Club shall be vested in a Committee (none of whose number shall be present students), assisted by an Auxiliary Committee of students. These shall be elected as provided by Rule XI., and for all purposes, except those named in Rule XXIII., four shall form a quorum. The President of the year shall be *ex officio* a member of both Committees.

The Committee shall delegate such business of the Club as they consider desirable to the Auxiliary Committee who may from time to time appoint Sub-Committees for special purposes. All Subsidiary Committees shall report by minute to the Committee.

#### COMPOSITION OF COMMITTEE AND ELECTION OF OFFICERS.

XI.—All Officers shall be elected at an Annual General Meeting, and shall assume Office immediately on election.

The President and four senior Vice-Presidents shall retire in each year, and shall not be eligible for re-election to the same office for a period of twelve months.

The Hon. Treasurer, the Hon. Secretary, the Hon. Assistant-Secretary, and the Hon. Auditors shall also retire annually, but shall be eligible for re-election. The Committee shall consist of twelve members, of whom not less than nine shall be past students. The four senior members shall retire in each year, and shall not be eligible for re-election to the same office for a period of twelve months. The Auxiliary Committee shall consist of twelve members, elected annually.

Present students shall not have the power to vote for any officer of the Club, except in the case of the Auxiliary Committee, which shall be elected at a special meeting of present students. The Auxiliary Committee shall consist entirely of present students, but shall have power to co-opt when, and as, necessary.

At the Annual General Meeting the President and four Vice-Presidents (on the nomination of the Committee), four ordinary members of the Committee, the Hon. Secretary, the Hon. Treasurer, and Hon. Auditors shall be elected.

Student Members shall, at their General Meeting, elect twelve members of the Auxiliary Committee and an Hon. Assistant-Secretary.

The Committee shall delegate two of its members to represent its views upon the Auxiliary Committee, but such delegates shall not be entitled to vote, except at their own Committee meetings.

#### NOMINATION.

XII.—The Committee shall make nominations to the offices of President and Vice-President, to be submitted for confirmation to the Annual General Meeting. Nominations to the other vacant offices must be sent by Members five clear days before the date of the Annual General Meeting at which they are to be elected.

#### CASUAL VACANCIES.

XIII.—Any vacancy that may occur before the Annual General Meeting, in any office mentioned in Rule XI., may be filled up by the Committee, or, with reference to its own membership, by the Auxiliary Committee, but the officer so appointed shall not hold such office for a longer period than the remainder of the vacated term.

#### MEMBERS OF COMMITTEE FAILING TO ATTEND.

XIV.—In the event of any ordinary Member of either Committee failing to attend four consecutive Committee meetings, such Committee shall have power to declare his place vacant and fill it up in accordance with Rule XIII.

#### ANNUAL GENERAL MEETINGS.

XV.—An Annual General Meeting of non-student Members shall be held in January, on such a day as the Committee shall appoint, in order to receive the Reports of the Committee and the Auxiliary Committee, to pass the Balance Sheet, to elect officers for the ensuing year, and to transact any other necessary business.

An Annual General Meeting of students shall be held on such a day as the Committee shall appoint, in order to elect officers for the ensuing year, and to transact any other necessary business.

Fifteen Members shall form a quorum at any General Meeting.

#### EXTRAORDINARY GENERAL MEETING.

XVI.—The Committee shall have power to summon at any time an Extraordinary General Meeting of non-student Members, and shall be bound to do so within one month after the receipt of a requisition, addressed to the Hon. Secretary, and signed by at least fifteen non-student Members, whose subscriptions are not in arrear, provided that such requisition clearly states the object for which the meeting is to be called.

#### NOTICES.

XVII.—Notices of General Meetings shall be issued a fortnight previous to the dates thereof, the business to be transacted being therein stated.

#### CANDIDATES.

XVIII.—The name of any candidate for membership must be written on a nomination form (to be obtained of either of the Hon. Secretaries), together with the signatures of the proposer and seconder. The proposer and seconder shall furnish to the Committee, in writing, before the day of the election, such information as that Committee may deem requisite.

#### ELECTION.

XIX.—The election of Members shall be by ballot by the Committee, and shall be decided by a majority of votes. The Chairman of the meeting shall not exercise his casting vote for this purpose. A rejected candidate shall not be eligible for six months.

#### NEW MEMBERS.

XX.—On the election of a candidate, notice shall be sent to him or her, together with a copy of the rules, and a request to pay the subscription to the Hon. Treasurer of the Club. Should the same not be paid within three months from the date of election, it shall be at the discretion of the Committee to cancel the election.

In the case of Members (not present students) elected on and after the 1st October, their subscriptions shall cover the year beginning on the 1st January next following.

#### HONORARY MEMBERS.

XXI.—The Committee shall have power to nominate any distinguished musician as an Honorary Member of the Club.

The election of these shall only take place upon the affirmative vote of at least three-fourths of the Members present at a General Meeting.

#### ADDRESSES.

XXII.—Members shall furnish their addresses or those of their bankers or agents to the Hon. Secretary, and the notices sent to such addresses shall be considered as duly delivered.

#### POWER OF EXPULSION.

XXIII.—The Committee shall have power to summon, at a fortnight's notice, any Member whom it may appear undesirable to retain in the Club. Should the person so summoned fail to appear, or to give a satisfactory explanation to the Committee, his or her name shall be removed from the list on the affirmative votes of two-thirds of those present. For this purpose a quorum of nine shall be necessary.

#### MEETINGS.

XXIV.—Guests may be introduced at Club Meetings, which will be held upon such conditions as the Committee may from time to time determine.

#### ANNUAL DINNER.

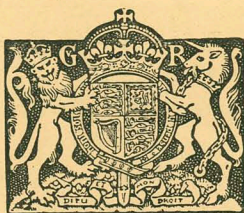
XXV.—There shall be an Annual Dinner to be held in July.

#### CLUB MAGAZINE.

XXVI.—There shall be a Club Magazine, produced under the direction of the Committee, at least once each term, which shall be sent to all Members.

#### ALTERATION OF RULES.

XXVII.—These rules shall not be altered or rescinded except at an Extraordinary General Meeting of the Club.



# Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, N.W. 1.

*PATRONS:*

HIS MAJESTY THE KING.  
HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.  
H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal: JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

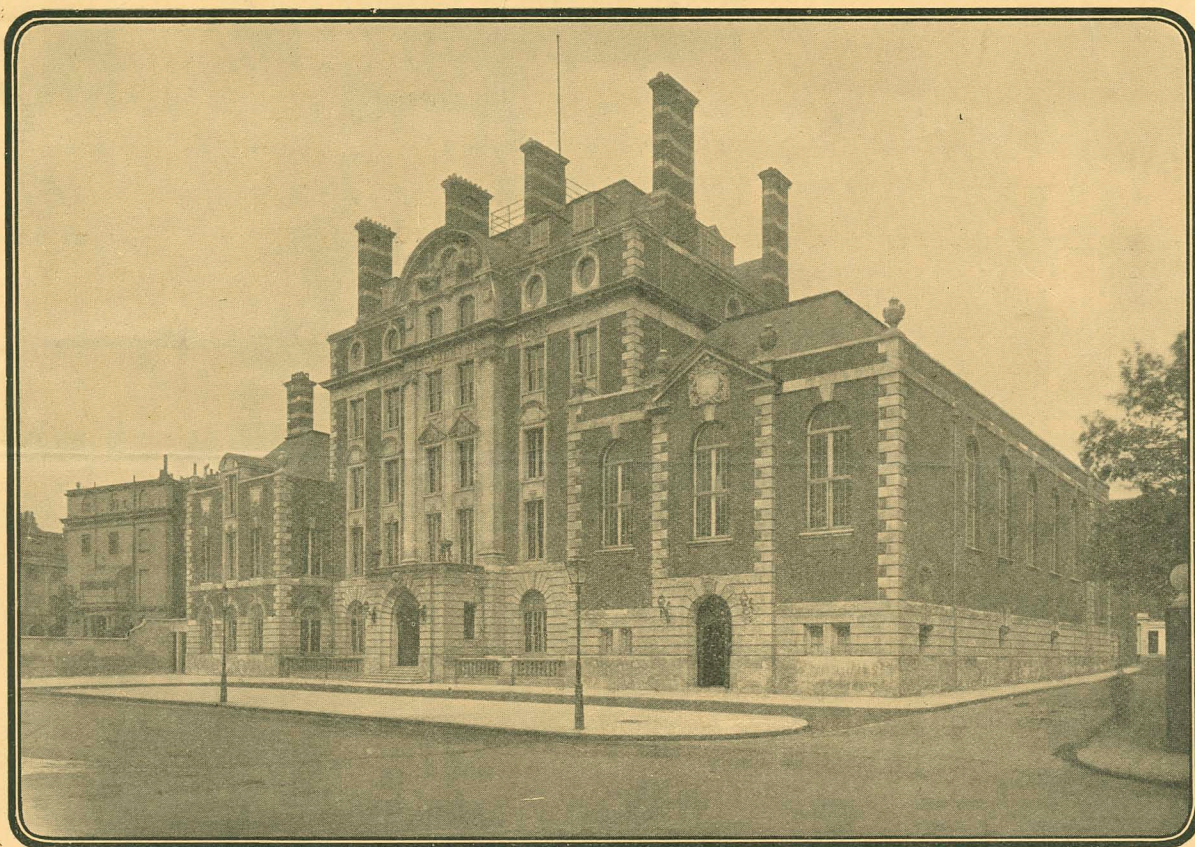


PHOTO BY ALEX. CORBETT

## STUDENTS' CHAMBER CONCERT

DUKE'S HALL,

*On Monday, November 4th, 1929, at 3 p.m.*

PROGRAMME

PRICE TWOPENCE.

# PROGRAMME

QUARTET in B minor (1st Movement) MS. ... .. *Constance J. Warren*  
*Largo—Moderato*  
 (Josephine Troup Scholar)  
 (Student)  
 DAVID TAYLOR (1st Violin)  
 WATSON FORBES (2nd Violin)  
 YEWE DYER (Viola)  
 (Ada Lewis Scholar)  
 DAVID FFRANGCON THOMAS ('Cello)  
 (Ada Lewis Scholar)

ARIA—"There is one step more" (Madam Butterfly) ... .. *Puccini*  
 MARIAN MURCH  
 (Accompanist—MYERS FOGGIN)

FANTASY—SONATA in B minor (MS.) ... .. *Eric Grant \**  
*Allegro deciso*  
*Adagio*  
*Allegro di molto con brio*  
 JOAN ALLEN (Violin)  
 (Ada Lewis Scholar)  
 PHYLLIS GROVER (Pianoforte)

RECITATION—"Halt! Who goes there?" (Saint Joan, Scene III.) *Bernard Shaw*  
 ANNE VAUGHAN BAKER

FANTASIE in C, Op. 17 (1st Movement)—Pianoforte ... .. *Schumann*  
*Il tutto fantastico ed appassionato*  
 YELLAND RICHARDS  
 (Potter Exhibitioner)

REVERIE (MS.) ... .. *Gilbert Vinter*  
 (Student)  
 GILBERT VINTER (Bassoon)  
 (Walter Stokes Scholar)  
 ROBERT O. EDWARDS (Pianoforte)  
 (William Townsend Scholar)

INTERVAL OF FIVE MINUTES

QUARTET—Andante (MS.) ... .. *Marjorie Corker*  
 (Student)  
 JOHN GOROWSKI (1st Violin)  
 BERNARD MOONSHINE (2nd Violin)  
 (Sainton Scholar)  
 ENID NYE (Viola)  
 JOHN CLAPHAM ('Cello)

SELECTION from 32 Variations in C minor—Pianoforte ... .. *Beethoven*  
 MARGARET GOOD

SONG—"Youth and Love" ... .. *R. Vaughan Williams*  
 WALTER FENNELL  
 (Associated Board Exhibitioner)  
 (Accompanist—DOROTHY MANLEY)

RONDO in G—Violin ... .. *Mozart—Kreisler*  
 DAVID TAYLOR  
 (Accompanist—MYERS FOGGIN)

SONATA in F sharp minor, Op. 23 (3rd and 4th Movements)—Pianoforte *Scriabin*  
*Andante*  
*Presto con fuoco*  
 JOHN PALMER  
 (Elizabeth Stokes Scholar)

SEPTET—Introduction and Allegro ... .. *Ravel*  
 GWEN MELHUSH (Harp)  
 JOHN GOROWSKI (1st Violin)  
 MARJORIE NORTH (2nd Violin)  
 (Associated Board Exhibitioner)  
 JOHN S. BACH (Viola)  
 BORIS RICKELMAN ('Cello)  
 GEORGE WILLOUGHBY (Flute)  
 REGINALD KELL (Clarinet)

\* Ex-Student

WEBER CONCERT GRAND PIANOFORTE

# QUEEN'S HALL

(Sole Lessees: Messrs. CHAPPELL & Co., Ltd.)

---

## “DREAM OF GERONTIUS”

(ELGAR)

ON

Tuesday, November 26th

AT 3 P.M.

Conductor: SIR HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

*Chorus Master*—ERNEST READ, F.R.A.M.

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# DUKE'S HALL

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THE NEXT

## CHAMBER CONCERT

will be given on

Monday, December 2nd

AT 3 P.M.

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TICKETS may be obtained on application to the Secretary.



# Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.-1.

**PATRONS:**

**HIS MAJESTY THE KING.**

**HER MAJESTY THE QUEEN.**

**H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.**

**H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).**

**President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.**

**Principal: JOHN B. McEWEN, M.A., D.Mus.Oxon., F.R.A.M., F.R.C.M.**

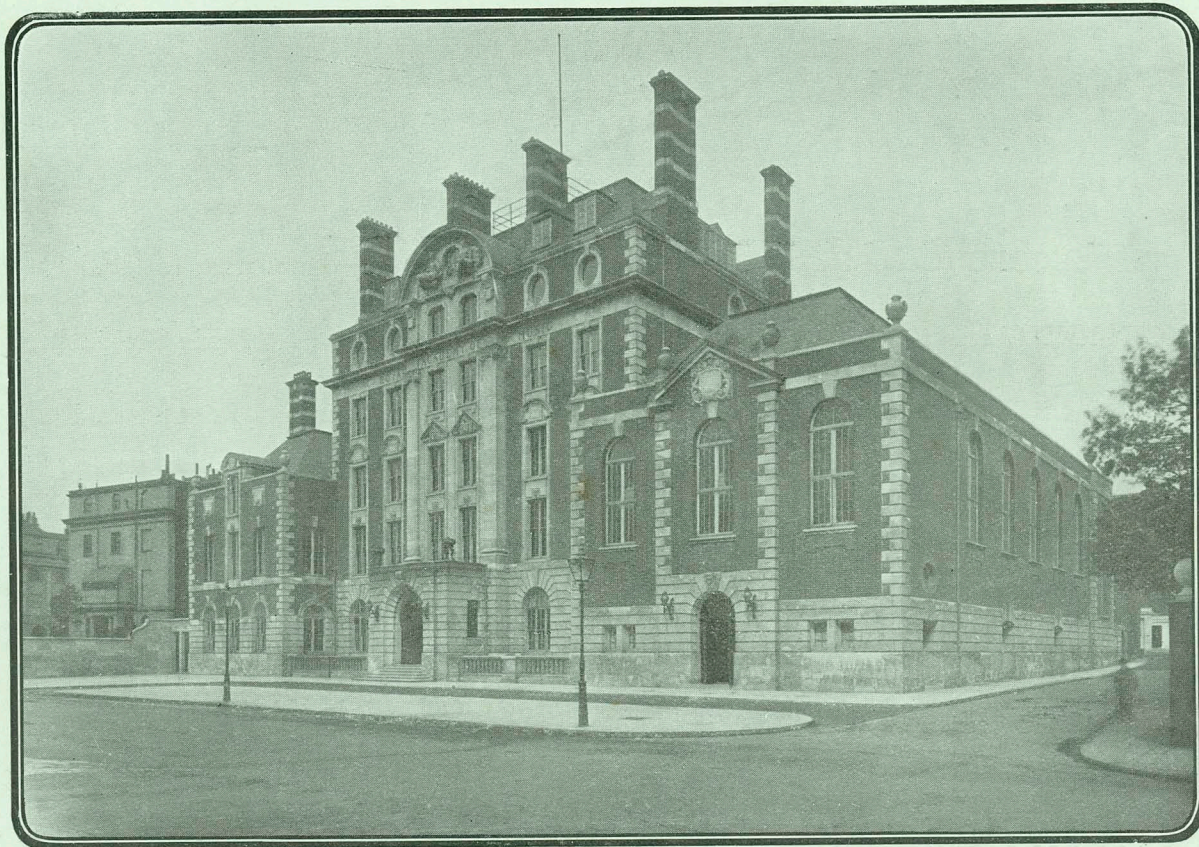


PHOTO BY ALEX CORBETT

## "THE DREAM OF GERONTIUS" (Elgar)

### QUEEN'S HALL

(SOLE LESSEES - MESSRS. CHAPPELL & CO., LTD.)

*On Tuesday, November 26th, 1929, at 3 o'clock.*

**CONDUCTOR:**

**SIR HENRY J. WOOD**

D.Mus., F.R.A.M., F.R.C.M.

Chorus Master

Mr. ERNEST READ, F.R.A.M.

PROGRAMME (including Words of Poem)

PRICE SIXPENCE

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL :—

- (i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
- (ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
- (iii) Persons must not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space must be left for persons to pass easily to and fro and to have free access to exits.

The Audience are requested to refrain from applause during the Performance

# PROGRAMME

## The National Anthem—"God Save the King"

“THE DREAM OF GERONTIUS” - - - Elgar

## Part I

PRELUDE	...	...	...	...	...	...	...	...	...	...	...
TENOR SOLO (Gerontius)	...	...	...	...	...	...	...	...	...	"Jesu, Maria,—I am near to death"	
CHORUS (Assistants)	...	...	...	...	...	...	...	...	...	"Kyrie Eleison"	
TENOR SOLO (Gerontius)	...	...	...	...	...	...	...	...	...	"Rouse thee, my fainting soul"	
CHORUS (Assistants)	...	...	...	...	...	...	...	...	...	"Be merciful, be gracious ; spare him, Lord"	
TENOR SOLO (Gerontius)	...	...	...	...	...	...	...	...	...	"Sanctus fortis, Sanctus Deus"	
TENOR SOLO (Gerontius)	...	...	...	...	...	...	...	...	...	"I can no more"	
CHORUS (Assistants)	...	...	...	...	...	...	...	...	...	"Rescue him, O Lord, in this his evil hour"	
TENOR SOLO (Gerontius)	...	...	...	...	...	...	...	...	...	"Novissima hora est"	
BASS SOLO (The Priest)	...	...	...	...	...	...	...	...	...	"Proficiscere anima Christiana"	
CHORUS (Assistants)	...	...	...	...	...	...	...	...	...	"Go, in the name of Angels and Archangels"	

Gerontius	...	...	WILFRED MILES (Walter Stokes Scholar)
The Priest	...	...	BERNARD CANNON

INTERVAL OF TEN MINUTES

## Part II

INTRODUCTION	... ..
TENOR SOLO (Soul of Gerontius)	... "I went to sleep ; and now I am refreshed "
MEZZO-SOPRANO SOLO (Angel)	... "My work is done, My task is o'er"
DIALOGUE—MEZZO-SOPRANO and TENOR (Angel and Soul)—	"All hail, My child and brother, hail !"
CHORUS (Demons)	... "Lowborn clods Of brute earth "
MEZZO-SOPRANO SOLO (Angel)	... "It is the restless panting of their being "
CHORUS (Demons)	... "The mind bold And independent "
DIALOGUE—TENOR and MEZZO-SOPRANO (Soul and Angel)—	"I see not those false spirits "
CHORUS (Angelicals)	... "Praise to the Holiest in the height "
TENOR SOLO (Soul)	... "The sound is like the rushing of the wind "
CHORUS (Angelicals)	... "Glory to Him "
MEZZO-SOPRANO SOLO (Angel)	... "They sing of thy approaching agony "
TENOR SOLO (Soul)	... "But hark ! a grand mysterious harmony "
MEZZO-SOPRANO (Angel)	... "And now the threshold as we traverse it "
CHORUS (Tutti)	... "Praise to the Holiest in the height "
DIALOGUE—MEZZO-SOPRANO and TENOR (Angel and Soul)—	"Thy judgment now is near "
BASS SOLO (Angel of Agony)	"Jesu ! by that shuddering dread which fell on Thee "
CHORUS (Voices on Earth)	... "Be merciful, be gracious, spare him, Lord "
MEZZO-SOPRANO SOLO (Angel)	... "Praise to His Name "
TENOR SOLO (Soul)	... "Take me away "
CHORUS (Souls in Purgatory)	... "Lord, Thou hast been our refuge "
MEZZO-SOPRANO SOLO (Angel)	... "Softly and gently, dearly-ransomed soul "
CHORUS (Souls)	... "Lord, Thou hast been our refuge "
CHORUS (Angelicals)	... "Praise to the Holiest "

<b>Soul of Gerontius</b> ...	<b>JAMES TOPPING</b> (Walter Stokes Scholar)
<b>Angel</b> ... ..	<b>VALLETTI IACOPI</b> (Associated Board Exhibitioner)
<b>Angel of Agony</b> ...	<b>EDGAR ELMES</b> (Sequin Scholar)

# THE ORCHESTRA

## *First Violins.*

GRILLER, SIDNEY  
ALLEN, JOAN  
BACH, JOHN S.  
COTTRELL, JOSEPHINE  
CRAWSHAW, MARGERY  
FORBES, WATSON  
GIPPS, ERNEST B.  
GOROWSKI, JOHN S.  
GRINKE, FREDERICK O.  
HIGGS, JOYE  
KEILLER, PEARL  
KEMP, PHYLLIS  
KING, HILDA  
LOBAN, MAURICE  
LUDVIPOL, MARIANA  
MACGIBBON, MARGOT  
MCCUTCHEON, HUGH  
MOONSHINE, BERNARD E.  
NICOL, JOYCE  
O'HERLEY, HENRIETTE  
O'SULLIVAN, NOREEN  
PARKE-SMITH, GEOFFREY  
PAULIN, SYLVIA  
SIMPSON, LISA  
SMITH, GILBERT  
STABLEFORTH, EILEEN  
TAYLOR, DAVID  
TOWNSHEND, JACQUELINE  
WRIGHT, JAMES

## *Second Violins.*

O'BRIEN, ARTHUR J.  
BRYANT, JEAN  
BUTLER, NANCY  
CHETWYND, ELIZABETH  
COLLINGE, CHRISTINA  
EVANS, EILEEN A.  
HEIDE, PHYLLIS  
HOBBINS, E. ST. CLAIR  
HUDSON, MURIEL  
HUTCHINGS, NANCY  
JONES, THOMAS  
LINDSAY, MADELINE  
LUDLAM, CONSTANCE  
MALLENDER, DOROTHY  
MANLY, EUGENIE  
MARR, BEATRICE  
MARTIN, DAVID  
MELLER, EILEEN  
MORRISON, ANDREW  
NASH, NORAH  
REES, EDNA  
SCHMEISING, WILHELMINA  
SHARPE, KATHERINE B.  
SWANSON, ELSPETH  
WALWORTH, IVOR  
WRIGHT, FRANCES

## *Violas.*

LOCKYER, JAMES T.  
BOLTON, BETTY  
BUTCHER, KATE  
COPPERWHEAT, WINIFRED  
EDWARDS, GWYNNE  
GRAINGER, EILEEN  
JONES, HILARY  
MOORE, WINIFRED  
NANKIVELL, PHILLIPA  
NYE, ENID  
ROBSON, JEAN  
TAYLOR, WALTER A.  
TURNER, LORNA  
WOOLS, MARGARET M. A.

## *'Cellos.*

THOMAS, DAVID FFRANGCON  
BENSON, GWENDOLINE  
BURRIDGE, BERYL  
CLAPHAM, JOHN  
DAVIES, LORNA  
DRING, ERICA  
DUROSE, MARJORIE  
GRAMMEL, MARIE  
HARMSWORTH, WILLIAM  
HOOTON, FLORENCE  
JESSETT, ALICE  
LLOYD, MEGAN  
PIRIE, RUTH  
RICKELMAN, BORIS  
RIGNOLD, CATHERINE  
SZEMINANYI, RUDI  
WILSON, MARGARET C.

## *Double-Basses.*

LOTTER, A.  
CHESTERMAN, E. D.  
GAITLEY, A.  
GRAY, CHARLES H.  
GREENISH, DORIS  
REED, ALFRED  
WILKES, G.  
WILKES, JAMES E. P.

## *Flutes.*

STAINER, CHARLES  
BALDWIN, KATHLEEN  
SMITH, WILFRED G.  
WILLOUGHBY, GEORGE

## *Piccolo.*

WILLOUGHBY, GEORGE

## *Oboes.*

GASKELL, HELEN  
THOMSON, ELIZABETH N.

## *Cor Anglais.*

GOOSSENS, LÉON J.

## *Clarinets.*

DRAPER, HAYDN P.  
COLYER, JOHN  
KELL, REGINALD

## *Bass Clarinet.*

DRAPER, MENDEL P.

## *Bassoons.*

NEWTON, RICHARD  
VINTER, GILBERT

## *Contra-Bassoon.*

BAKER, L. REID

## *Horns.*

CURSUE, ALFRED J.  
ALEXANDRA, JOHN G.  
BURROWS, V.  
SMITH, GEORGE W.

## *Trumpets.*

DYSON, ROWLAND  
WILLIAMS, RALPH  
ARMITAGE, F.

## *Trombones.*

STAMP, JESSE  
ATHERLEY, ERNEST  
EVANS, ROBERT

## *Tuba.*

LANE, H.

## *Timpani.*

BENDER, CHARLES

## *Bass-Drum, Side-Drum, Cymbals, Bells, Glockenspiel, &c.*

GRADER, W. J.  
ASKEW, NORMAN  
BOWMAN, GEORGE  
ERNST, OTTO  
MIDDLEMISS, HUGH P.

## *Harps.*

JAMES, RHIANNON  
WOLFE, JULIA

## *Organ.*

HAWKBRIDGE, DOUGLAS

## *Librarian.*

RENAUT, WILLIAM E.

# RIGOLETTO

## SYNOPSIS OF THE STORY

### *ACT I.—(Scene 1)*

The Duke of Mantua, struck with the beauty of a young girl, whom he had frequently met going to church, falls in love with her, and, disguised as a student, visits her at her abode, where her father, the Duke's Jester, Rigoletto, keeps her in strict privacy and seclusion.

Rigoletto has been cursed by the Count Monterone for his jests and scurrility when he came to demand from the Duke the restoration of his daughter, Gilda. The Malediction preys on the Jester's mind.

But other evils are accumulating against his peace. Count Ceprano owes him a grudge, for many foul and opprobrious expressions. He has found out the residence of Rigoletto's daughter, and, believing her to be the Jester's mistress, determines, with the assistance of the courtiers, to carry her off.

### *ACT I.—(Scene 2)*

Just as Rigoletto is entering his house, he meets a bravo, an assassin named Sparafucile. The latter offers his help should occasion arise.

The Duke soon arrives, having bribed Giovanna to admit him to Rigoletto's house. A love scene follows, the Duke telling Gilda falsely that his name is Walter Malde, and that he is a poverty-stricken student.

After he has gone, the courtiers eventually come upon the scene, and Rigoletto, by a stratagem, is made instrumental to his daughter's abduction.

### *ACT II.*

Gilda is concealed in the Palace of the Duke.

The Duke enters not knowing that Gilda is in the palace. After a time, the noisy courtiers burst into the room telling the Duke with much bravado what has happened. The Duke goes to Gilda just before Rigoletto appears.

Rigoletto enters, simulating gaiety, but is actually broken-hearted over the loss of his daughter. In a very emotional scene he begs that she be restored to him.

Gilda then rushes in, and, after the departure of the Courtiers, tells her father her tragic story. The Jester vows vengeance against his master.

### *ACT III.*

Rigoletto conspires with Sparafucile to kill the Duke.

The assassin has a sister, Maddalena, who entices the Duke to a lonely inn. There, she pleads, however, for his life, and the brother consents to spare him, provided, before a certain time, some one arrives whom he can kill instead. Rigoletto's daughter, who has been brought to the inn by her father, to disclose to her the Duke's perfidy, overhears the conversation and determines to sacrifice herself to save her lover.

A violent thunderstorm approaches. In her father's absence she knocks at the door for shelter, is admitted, and stabbed as she enters. She is put into a sack and dragged out to the Jester.

Rigoletto is carrying off the dead body, when he heard the Duke singing as he issues from the Inn. Horror-stricken he opens the sack, and beholds the body of his child.

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THE DOORS WILL BE CLOSED DURING EACH ACT.

*An Interval of Ten Minutes between the Scenes of Act One, and an Interval of Fifteen Minutes between the Acts.*



# Royal Academy of Music

## THE FOLLOWING LECTURES, CONCERTS, &c.,

WILL BE GIVEN DURING THE

### "REVIEW" WEEK from the 2nd to 7th DECEMBER, 1929

Tickets for the above Lectures are enclosed.

Students *must* attend those Lectures for which their tickets are stamped in *red*, unless they have special permission from the Principal to be absent.

The tickets at each Lecture will be collected by the attendants, and should have written upon them the name of the student who uses them.

#### MONDAY, 2nd DECEMBER

- 10 a.m. LECTURE by WESLEY ROBERTS, A.R.A.M.—"Central Points in Piano-forte Study."  
12 noon. LECTURE (in FRENCH) by PROFESSOR LOUIS BOURGEOIS, O.I.—  
"Les différents caractères de la Chanson populaire Française."  
(Accompanist: Douglas Hawkrigde.)  
3 p.m. CHAMBER CONCERT.

#### TUESDAY, 3rd DECEMBER

- 10 a.m. LECTURE by PHILIP CATHIE, F.R.A.M.—"The Violin—Some Hints to Students."  
12 noon. LECTURE by SIR RICHARD PAGET, Bart.—"The Origin and Relationship of Speech and Song."  
2 p.m. ORCHESTRAL REHEARSAL.

#### WEDNESDAY, 4th DECEMBER

- 10 a.m. LECTURE by JOHN BOOTH, Hon. R.A.M.—"Singing—Self-help, Some aids to Study and Success."  
12 noon. LECTURE by PROFESSOR R. GLEADOWE, M.A.—"Taste."  
8 p.m. FORTNIGHTLY CONCERT.

#### THURSDAY, 5th DECEMBER

- 10 a.m. A SHORT TALK by MISS KATIE THOMAS, F.R.A.M., about "The Appreciation and Interpretation of Poetic Literature."  
12 noon. LECTURE by GEORGE C. CATHCART, M.A., M.D.—"The Art of Breathing in Relation to Voice Production."

#### FRIDAY, 6th DECEMBER

- 10 a.m. LECTURE by NORMAN O'NEILL, Hon. R.A.M.—"Music to Stage Plays." (Illustrations by HENRY AINLEY.)  
12 noon. LECTURE by PROFESSOR C. LLOYD MORGAN, D.Sc., LL.D., F.R.S.—"Music and Mind."  
2 p.m. ORCHESTRAL REHEARSAL.

#### SATURDAY, 7th DECEMBER

- 10 a.m. A CONCERT OF ELIZABETHAN MUSIC with introductory remarks by the PRINCIPAL.  
12 noon. LECTURE by DAN MCKENZIE, M.D., F.R.C.S.E.—"Music and other Noises."  
8 p.m. STUDENTS' DANCE.—Reception by Mrs. Ernest Read.



# ROYAL ACADEMY *of* MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.1.

INSTITUTED, 1822

INCORPORATED BY ROYAL CHARTER, 1830

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Patrons :

HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.  
H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President :

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal :

JOHN B. McEWEN, M.A., D.Mus., Oxon., F.R.A.M., F.R.C.M.

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## DUKE'S REHEARSAL THEATRE

DRAMATIC PERFORMANCES

OF

“Puss and Brutes”

(*Thomas Evelyn Ellis*)

PRECEDED BY

THE REHEARSAL SCENE

FROM

“A Midsummer Night's Dream”

(*Shakespeare*)

GIVEN BY

STUDENTS OF THE ROYAL ACADEMY OF MUSIC

UNDER THE DIRECTION OF

A. ACTON-BOND, Hon. R.A.M.

ON

*Thursday & Friday, 12th & 13th December, 1929*

AT 8 P.M.

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PROGRAMME

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PRICE TWOPENCE

# PROGRAMME OF MUSIC



SCHERZO	} from Music to "A Midsummer Night's Dream"	...	...	...	...	Mendelssohn
CLOWN MUSIC						
NORWEGIAN DANCE, Op. 35	...	...	...	...	...	Grieg
WALTZ—"Gold and Silver"	...	...	...	...	...	F. Lehar
MARCH	} from "Monsieur Beaucaire"	...	...	...	...	F. Rosse
GAVOTTE						

## ORCHESTRA

<i>1st Violins :</i>	<i>Violas :</i>	<i>Oboe :</i>
GOROWSKI, JOHN	TURNER, LORNA	THOMSON, ELIZABETH
BACH, JOHN S.	NYE, ENID	
HIGGS, JOYE	<i>Violoncellos :</i>	<i>Clarinets :</i>
PAULIN, SYLVIA	THOMAS, DAVID FRANGCON	TRANMER, EILEEN
	RIGNOLD, CATHERINE	COLYER, JOHN
	<i>Double-Bass :</i>	<i>Bassoon :</i>
<i>2nd Violins :</i>	GRAY, CHARLES H.	VINTER, GILBERT
NORTH, MARGERY	<i>Flutes :</i>	<i>Horns :</i>
MOONSHINE, BERNARD	SMITH, WILFRED G.	ALEXANDRA, JOHN
SWANSON, ELSPETH	WILLOUGHBY, GEORGE	BROWN, GEORGE
WRIGHT, JAMES		

CONDUCTOR : VIVIAN DUNN \*

\* Ex-STUDENT

## DANCES ARRANGED BY MADAME LA FOY, Hon. R.A.M.

ASSISTED BY ANNE V. BAKER (*Student*)

*At the respective performances, the under-mentioned Senior Students who have rehearsed the play under the direction of A. ACTON-BOND, Hon. R.A.M., are in charge of the stage :*

A Midsummer Night's Dream ...	...	...	...	...	...	RACHEL EZEKIEL
Puss and Brutes ...	...	...	...	...	...	BARBARA KELLY

General Stage-Managers :	...	...	...	...	...	(MARIAMNÉ NEWMAN (MARION KENT
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WIGS by W. CLARKSON.

FURNITURE by J. S. LYON, LTD.

COSTUMES for "A Midsummer Night's Dream" by SIMMONS.

COSTUMES and SCENERY for "Puss and Brutes" kindly lent by Lord HOWARD DE WALDEN.

*Lighting and Effects* by CLIVE W. BLACK

# DRAMATIS PERSONÆ



## The Rehearsal Scene from "A MIDSUMMER NIGHT'S DREAM"

ACT III., SCENE 1—A WOOD

			THURSDAY				FRIDAY
Bottom	...	...	GERTRUDE HUGGINS	...	...	...	GERTRUDE HUGGINS
Flute	...	...	MOLLY TURNER	...	...	...	MOLLY TURNER
Quince	...	...	MABEL SHORT	...	...	...	MABEL SHORT
Snout	...	...	ANNA LABUSCHAGNE	...	...	...	ANNA LABUSCHAGNE
Puck	...	...	NANCY DUGON	...	...	...	PAT PELLOWE
Titania	...	...	PEGGY PALIN	...	...	...	KATHLEEN KNIGHT
Starveling	...	...	GWEN BARCLAY	...	...	...	GWEN BARCLAY
Snug	...	...	SYLVIA CATOR	...	...	...	SYLVIA CATOR
Peasblossom	...	...	DOROTHY ROWNTREE †	...	...	...	DOROTHY ROWNTREE †
Moth	...	...	TOBA MANN †	...	...	...	TOBA MANN †
Cobweb	...	...	SYLVIA BLOOM †	...	...	...	SYLVIA BLOOM †
Mustardseed	...	...	CATHERINE AINAUD †	...	...	...	CATHERINE AINAUD †
Fairy	...	...	EUGÈNE ISELI	...	...	...	EUGÈNE ISELI

† PUPILS OF JUNIOR SCHOOL

INTERVAL OF FIVE MINUTES

## "PUSS AND BRUTES"

### A Crook Pantomime

SCENE 1—DANDINI'S OFFICE

SCENE 2—CARABAS' WITHDRAWING-ROOM

SCENE 3—ANTECHAMBER IN THE PALACE

SCENE 4—CARABAS' WITHDRAWING-ROOM

SCENE 5—ANTECHAMBER IN THE PALACE

			THURSDAY				FRIDAY
Prince Charming of Wallacia	...	...	GEOFFREY DAVIES	...	...	...	CECILLY COLLINS
Dandini, Minister of Police	...	...	THOMAS WELCH	...	...	...	BARBARA KELLY
Larry, the Lynx	Members of Dandini's Gang	{	JOAN RAYNER	...	...	...	ANNE V. BAKER
Sid, the Sparrow			KATHLEEN KNIGHT	...	...	...	NORMA WILSON
Walt, the Weasel			DOREEN RADCLIFFE	...	...	...	NANCY DUGON
Sam, the Stoat			PAT PELLOWE	...	...	...	JOAN SWAN
Hypatia	Daughters of Lady Carabas	{	MARION KENT	...	...	...	PEGGY PALIN
Utopia			VIVIENNE ASSERSOHN	...	...	...	RACHEL EZEKIEL
Lady Carabas	...	...	GRACE KEYTE	...	...	...	HELEN MACPHERSON
Marquis de Carabas	...	...	DONALD MACGREGOR	...	...	...	ENID PERCIVAL
Cinderella	...	...	MARIAMNÉ NEWMAN	...	...	...	MIRIAM BASHEW

INTERVAL OF EIGHT MINUTES BETWEEN SCENE 2 AND 3



# Royal Academy of Music

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## OPERA AND DRAMATIC CLASSES

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### *Courses of Study*

#### OPERA

SINGING, two lessons per week of one hour each in conjunction with one other Student.  
STAGE GESTURE (Class).  
STAGE CRAFT (Class).  
DANCING (Class).  
GENERAL MUSICIANSHIP, Pianoforte, Elements of Music, Harmony, and Aural Training as arranged by the Principal.  
OPERA REHEARSAL CLASS, twice per week.

#### DRAMA

DRAMATIC CLASS and one half-hour private lesson weekly.  
SECOND STUDY, a Subject chosen by the Principal.  
ELOCUTION, one hour's lesson per week in conjunction with two other Students.  
DEPORTMENT followed by Dancing.  
ELEMENTS OF MUSIC followed by Aural Training, or LECTURES on English Literature.

#### ELOCUTION

PRINCIPAL STUDY—ELOCUTION, two weekly lessons of one hour each in conjunction with one other Student.  
SECOND STUDY, a Subject chosen by the Principal.  
DEPORTMENT followed by Dancing, or A LANGUAGE.  
ELEMENTS OF MUSIC followed by Aural Training, or LECTURES on English Literature.

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*The Fee for each of the above Courses is £14 14s. per Term.*